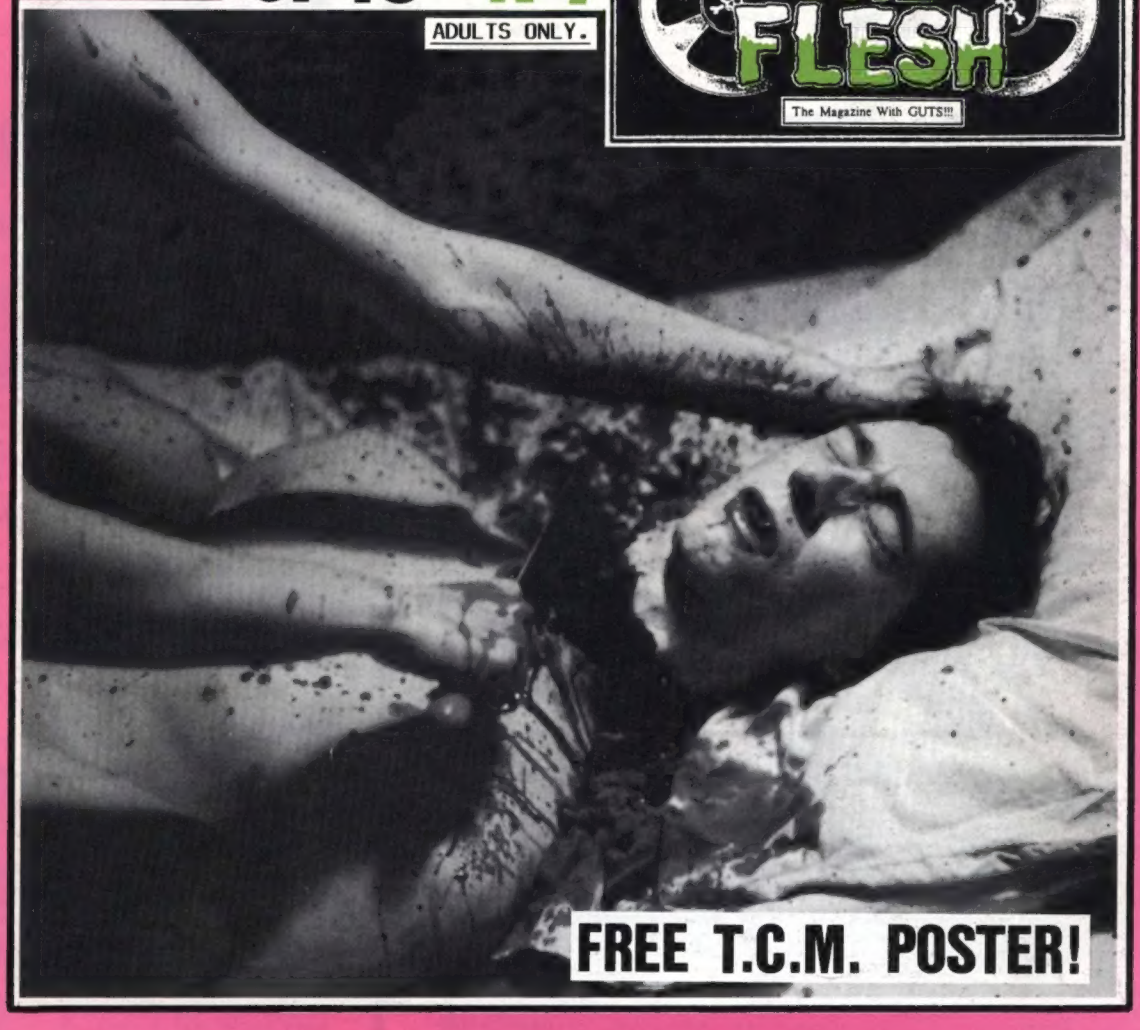
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ADULTS ONLY.

IN THE FLESH

The Magazine With GUTS!!!



FREE T.C.M. POSTER!

JORG BUTTGEREIT & CARUNCULA INTERVIEWS, TED BUNDY, FULCI FILMOG', JES FRANCO, FICTION & FACT, DRILLER KILLER, A-Z GIVE AWAYS & REVIEWS ETC....

Steve C. (Editor),
Box 1, Garageland, Focus,
Princess Victoria Street, Clifton, Bristol, BS8 4BP

Editorial

Welcome one and all to yet another corking issue of "The Magazine With Guts!" Well if I don't blow my own horn then no-one else will blow it for me, ohh err missus! That isn't strictly true actually, IN THE FLESH has had some pretty damn good reviews in various magazines/fanzines recently, most notably "MAGAZINE OF THE MOVIES", "NORA K.", "AUTOPSY (from Australia!)", "BLACK (from Sweden!)" and a so-so one in "THE DARKSIDE". To these and any other editors who featured ITF I send my hearty thanks!

A few things promised to be in here way back in ITF #6 I'm afraid didn't make it due to lack of space, namely; A look at the films of Nathan Schiff, this will be in ITF #8 along with an interview of the great man himself. Also a look at the films of Tsui Hark. This planned feature has been replaced by a brand new regular "Chinese Film Reviews" section. Here I'll be taking a look at some of the wildest and wonderfulest (?) films to come from the orient in recent years, Mr Hark of course will be featured as often as possible along with many other "Chinese" directors. I'll be looking at action/thrillers and ghost/vampire/horror stuff mostly as these seems to be the most exciting, give me "The Killer" and "A Better Tomorrow II" over "Die Hard" and "Tango and Cash" any day of the week! It seems a lot of people are looking to the East for something original and different, ever since the Hollywood and Italian efforts have become so stale and repetitive. They're starting to look at the works of directors such as JOHN WOO and TSUI HARK and realising these guys have got more style than all the big Hollywood directors put together and they're not wrong!

With that in mind IN THE FLESH is here to please. I hope you like the new section? Let me know your thoughts.

The sad news is - as of ITF #9 there will be no more "GORE GALLERY", there may well be the odd page here and there devoted to you and your pencils, but it stops being a permanent fixture as of #9. That doesn't mean I don't want you to send along any sketches you've done, there's always room in ITF, but I thought the space would be better to increase the review section.

As for the rest of ITF #7, it's a mixture of the usual obscurities and old tat that you've, hopefully, come to know and like? If not why did you buy it?

There's the A - Z as you've come to expect, an interview with JORG BUTTGEREIT and another with people who made CARUNCULA, some fiction, some comic strips, some drawings, a FULCI filmography IN ENGLISH! Loads of competitions, Ted Bundy in depth, the missing minutes of DRILLER KILLER, home made horror, a prize gross-word, Jes Franco, news and loads of reviews....

I never knew there was so much in it! So without further ado I'll leave you in peace to enjoy the latest thorough bred from the IN THE FLESH stables!

PLUG TIME: **CARUNCULA** is being shown for a limited period at the Scala cinema in London, during July. It will be featured in with several all nighters and is well worth seeing on the big screen. Phone the Scala for more details on: 071-278 0051. Now read the interview on page 22 + 23!

FRIGHTNITE I is a new festival set in Liverpool. You're probably there right now? If so then have a great time! It's apparently going to be a regular thing and so needs all the support it can get...GO!!! For more details write to: FRIGHTNITE, 35 HILBERRY AVE, TUEBROOK, LIVERPOOL, L.13. 7.E.S. (Send an SAE!)

CORPSE FUCKING ART is the latest project from that Nekro-man; JORG BUTTGEREIT. It's an elongated "Making of..." type thing and will be available from Jelinski/Buttgereit GbR from winter 91/92. Write to them for more information at the usual address that's printed after the J.B. interview.

NEKROMANTIK II, keeping to roughly the same tack, will be ready for a video release at the end of August 91. It will be in German language with English subtitles and a terrific full colour cover. Watch this space for more details as soon as they're available, or write to that same address.

Enjoy!
Steve C.

ITF SHIRTS



Hey! Them there **IN THE FLESH T shirts** are still available, I don't care what you say, you can still buy the bloody things! They're still black shirts and still have a white and red IN THE FLESH logo (see photo!) they are also still only available in **XL** size, and cost:

£7-50

including post + packing. Cheques as always payable to **IN THE FLESH.**
Make the most of this design though, when these are all gone there's a new one coming, SOON!!!

SMALL AD' RATES

Spaces are available **NOW** for small ad's in ITF #8. The price for such an invaluable service is as follows:

£10.00 per ½ page.
£20.00 per ¼ page etc....

This rate is for one issue, bulk rates available on request! IN THE FLESH TAKES NO RESPONSIBILITY FOR ANYTHING BOUGHT FROM SAID AD'S!
Deadline for ITF #8 is 31st AUG 91.

SUBSCRIPTIONS

HEY, DO YOU KNOW A WAY YOU COULD SAVE MONEY ON THE NEXT 4 ISSUES OF IN THE FLESH? EASY - SUBSCRIBE! BY PAYING FOR A YEARS SUBSCRIPTION YOU SAVE A GRAND TOTAL OF **10p**! YES **10p**, NOT 8p NOT EVEN 9p, BUT **10** WHOLE NEW PENNIES! WHAT A BARGAIN I HEAR YOU CRY I'LL DO IT, HOW MUCH?
WELL **A YEARS SUBSCRIPTION (4 ISSUES)**

U.K. = £7.50 ONLY!
EUROPE = £12.00 ONLY!
U.S. and AUSTRALIA = $30.00 ONLY!
DON'T FORGET WHEN YOU SEND YOURS, LET ME KNOW WHICH ISSUE WHAT WANT IT TO START FROM?

BACK ISSUE DETAILS ON PAGE 14.

WHAT'S IN THE BLOODY THING!!!

FRONT COVER = NEKROMANTIK II.
2. EDITORIAL, T-SHIRTS ETC...
3. CONTENTS ETC... (BACKGROUND STILL = FLESHEATERS)
4. ANY OLD CRAP (FOR SALE + WANTED) FREEBIES!
5. A-Z OF NASTIES (EVIL DEAD, EVIL SPEAK)
6. " " " " (EXPOSE, FACES OF DEATH)
7. " " " (FIGHT FOR YOUR LIFE, FOREST OF FEAR)
8. EYE ON OBSCURITIES (FULCI'S NAPLES CONNECTION)
9+10.FULCI FILMOGRAPHY IN ENGLISH!
11,12+13.JORG BUTTGEREIT INTERVIEW.
14.PAPER & PUS, BACK ISSUES ETC...
15.**WIN! WIN!** EVE OF DESTRUCTION, BACK STAB VIDS & NEKRO II, MONSTER MOUTH & ZOMBIE 90 T-SHIRTS!!
16+17.SUCCUBUS - FICTION by MARINA SHAW.
18+19.BEST POSSIBLE TASTE - JES FRANCO.
20.LETTERS & COMING NEXT.
21.ADVERT.
22+23.CARUNCULA KIDS INTERVIEW & REVIEWS.
24+25.REAL LIFE HORROR - TED BUNDY.
26.THE MISSING MINUTES - DRILLER KILLER.
27.THE AMSTERDAM RUN - FACT by LEATHERFACE MICK.
28.HOME MADE - GRATUITOUS VIOLENCE..& JIGSAW MAN.
29+30.THE GORE GALLERY.
31. FILM REVIEWS (DID THE EMPEROR KNOW & CARNIVAL OF SOULS)
32. " " " (DEADBEAT AT DAWN, DEAD PIT & HEAVY METAL)
33. " " " (ROADKILL & STUFF STEPHANIE)
34. " " " (DEMONIA, FRANK.. UNBOUND & JACOBS LADDER)
35.CHINESE FILM REVIEWS (THE KILLER & SPOOKY SPOOKY)
36. " " " " (CITY WAR & A BETTER TOMORROW I)
37.BOOK REVIEWS (AMERICAN PSYCHO, EDWARD GEIN ETC..)
38. " " " (SILENCE OF THE LAMBS, LEATHERFACE ETC..)
39. " " " & COMIC CUTS - A LOOK AT HORROR COMIX!
40.COMIC CUTS CONT'D...
41.SOUNDTRACK REVIEWS (EVIL TRACKS, MIRACLE MILE ETC..)
42.**WIN! WIN! ITF #1** - THE PRIZE GROSS-WORD.
43.THE BACK PAGE - STOP PRESS NEWS!
BACK COVER = U.S. COVER OF ILSA - WICKED WARDEN.

IMPORTANT!

PLEASE, PLEASE, PLEASE WHEN WRITING WITH A QUESTION/QUERY ABOUT ANYTHING, SEND AN S.A.E. IF YOU WANT A REPLY. THE SAME GOES IF YOU WANT TO SEND ARTWORK/CONTRIBUTIONS AND WANT THEM RETURNED. THANX!

THANX TO:

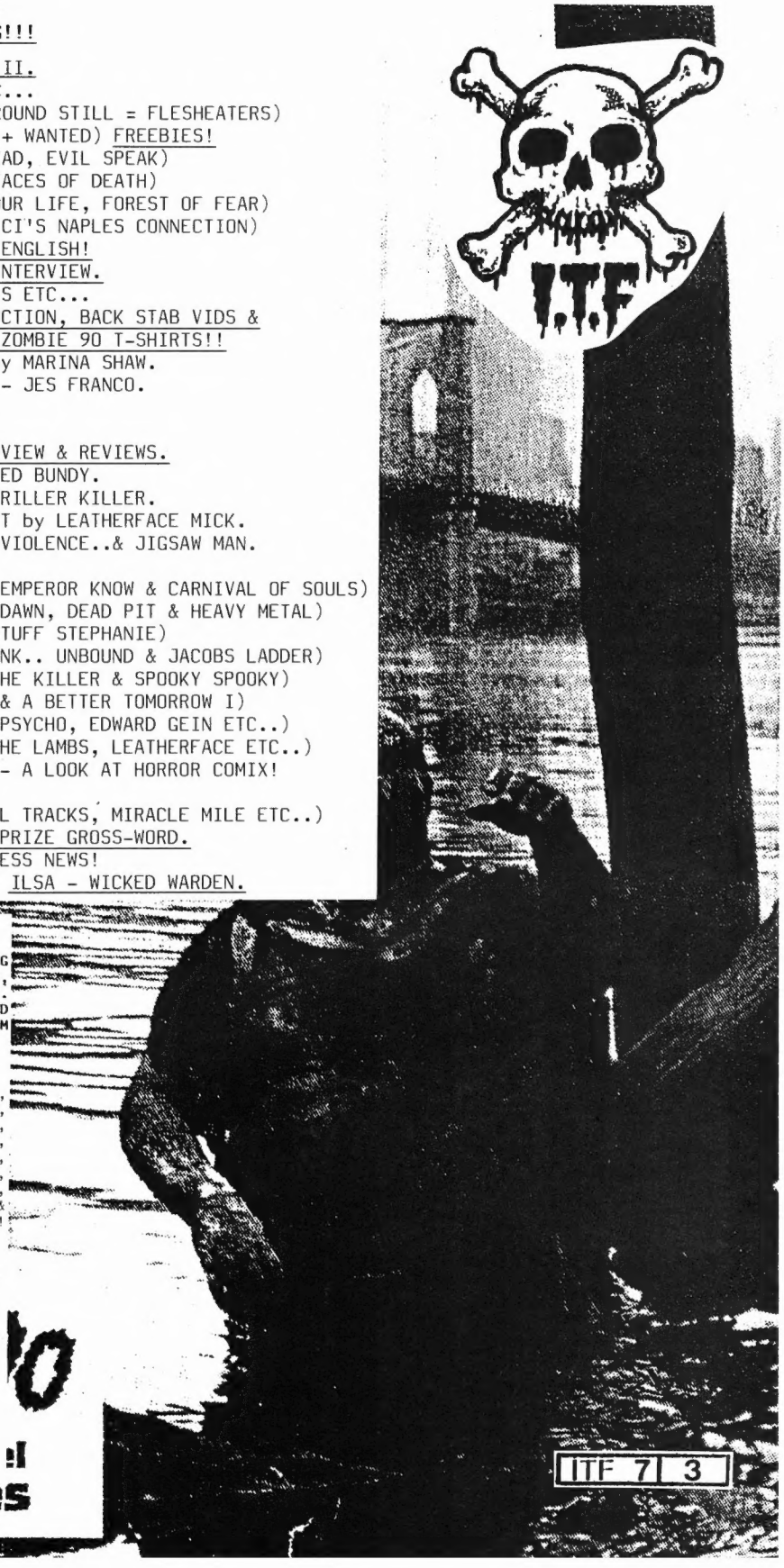
RHIAN (MY INSPIRATION), GRAHAM + SUE, SAMHAIN, PHIL, MIKE, MARC, ROYDEN, ECONOMIC, KEV AT DEADLINE, ROD, ANDY, MEDUSA, GUILD, WINSOR/BECK, MAGRAW, MARTIN MEEKS, STEVE A., JORG B., MARIANO + BOB, GRAHAM BASH, 4,5,1, F.P., GRAF, HARVEY + KELLY, TERRY, DOUG, ANTMAN, LORRAINE, MARINA & ANYONE BOTHERED TO ACTUALLY READ ITF!

CONTRIBUTORS:

STEVE C. = EDITOR & ANYTHING UNNAMED
JOHN P. DREW = BEST POSSIBLE TASTE.
RHIAN C. = REAL LIFE HORROR ETC...
GRAHAM BASHFORD = TITLES.
JOHN SIMPSON = JIGSAW MAN.
NICK NEWPORT = COMIC CUTS ETC...
GRAHAM RAE = SOME REVIEWS.
MARINA SHAW = FICTION + SILENCE...
DAVID COOK = ARTWORK.
DAVE GREGORY = DEMONIA ETC...
LEE CLARK = SOME SOUNDTRACKS...
ANDY KELB = BUTTGEREIT INTERVIEW.
LEATHERFACE MICK = AMSTERDAM RUN.

der Zombies

Vorlieb



THE ANY OLD CRAP PAGE



Here's the page y'all put together! Shit I'm generous to you! Yep here you can advertise any wants you've got, and also anything you want to shift, the only thing I won't advertise for you is films FOR SALE, so don't even ask! I know that a lot of the time addresses to be raided are got from pages like this so it's for your own good!
Anyway this section is **FREE** so USE IT, OR LOSE IT!
Deadline for #8 is 31st AUG 91.

FOR SALE
CLIVE BARKERS - BOOKS OF BLOOD VOL II WITH ORIGINAL COVER - NOT THE BARKER ILLUSTRATED VERSION - £5.00, DEEP RED #4 - 2 COPIES (STILL SHRINK WRAPPED) OFFERS! WRITE TO:
STEVE C., c/o EDITORIAL ADDRESS.

FOR SALE
MAXIMUM SLEAZE ZINE ISSUE ONE - THE DARK BROS./MISS JONES/GERARD DAMIANO ISSUE - REVIEWS MISS JONES Pts 1 to 3, DEEP THROAT, BLACK THROAT, NEW WAVE HOOKERS, JOINT VENTURE, PLUS OTHER ADULTS INCLUDING TRACI LORDS SEX WARS AND BEST LITTLE WHOREHOUSE IN TEXAS. ALSO HAS GG ALLIN AND CHEMICAL PEOPLE. THE ZINE IS FREE - JUST SEND A4 SAE STATING YOU ARE OVER 18 - IT'S A BI-MONTHLY ZINE WITH ISSUE 2 - THE SEX FREAKS ISSUE - COMING OUT JUNE! WRITE TO:
TONY, 57 BRAYBURNE AVE, CLAPHAM, LONDON, S.W.4. 6.A.B.

FOR SALE
HORROR, SCIENCE-FICTION, FANTASY AND MAINSTREAM CINEMA MAGAZINES.
SEND LARGE 32p S.A.E. FOR DETAILED CATALOGUE TO:
PAUL J. BROWN, 1 BASCRAFT WAY, GOCMANCHESTER, HUNTINGDON, CAMBS, P.E.18. 8.E.G.

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SOME COMIX, SOME BOOKS, SOME FANZINES SOME MAG'S i.e. MONSTER TIMES, MONSTER MAG ETC... ALL CHEAP.
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NEWCOMER TO THE WORLD OF HORROR + SLEAZE + GORE + EXPLOITATION ETC... WOULD LIKE TO PURCHASE VIDEO'S (ORIGINALS OR WHATEVER); BOOKS, MAGAZINES. PLEASE TELEPHONE BETWEEN 7 AND 8 P.M. - 021 4492051

WANTED
SWAPS OF RARE HORRORS ON VHS PAL FORMAT, MANY RARE IMPORTS AVAILABLE. ESPECIALLY AFTER "DEADBEAT AT DAWN" & "RALONTI SENSUALI" & ANY OBSCURE RUSS MEYER FILMS. CONTACT:
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VHS ORIGINALS/GOOD COPIES OF BANNED/UNAVAILABLE/UNCENSORED HORROR/EXPLOITATION FILMS. I'M WILLING TO PAY OR SWAP FOR OTHER TAPES. ANYTHING CONSIDERED BUT ESPECIALLY THINGS LIKE "CANNIBAL HOLOCAUST", "NEKROMANTIK", "NIGHTMARE IN A DAMAGED BRAIN" ETC... PLEASE SEND LISTS TO:
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VIDEO COVERS (TEXAS CHAINSAW 2, ZOMBIE FLESHEATERS ETC...) AND/OR VHS VIDEOS (FULCI, ARGENTO ETC...) PLUS ANY OTHER HORROR MERCHANDISE. SEND LISTS TO:
H. NORTHMORE, 3 ALBERT ROAD, RICHMOND SURREY.
P.S. ALSO OFFICIAL "HENRY" T-SHIRT WANTED!

WANTED
HORRORS, ESPECIALLY ANY OF THE NASTIES. PAYING THE BEST PRICES. TELEPHONE:
MARTIN: 0508 - 78104 EVENINGS!

WANTED
DARIO ARGENTO FILMS, UNCUT, ORIGINALS,ESPECIALLY OPERA, TENEBRAE, DEEP RED. ALSO ORIGINAL UNCUT EXORCIST & PORTRAIT OF DORIAN GRAY + UNCUT H.G. LEWIS STUFF. MUST BE IN GOOD CONDITION.
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ANY PEN PALS AND FRIENDS WHO ARE DEEPLY INTO: IN THE FLESH (OF COURSE) DEEP RED, DRACULINA, AKIRA, HARDWARE, CLIVE BARKER, TETSUO:- IRON MAN, CAFE FLESH, ARGENTO, ROMERO, RAIMI, SAVINI, HENRY. AND MORE... AND WHO ALSO LIKE SFX MAKE-UP AND WOULD LIKE TO GET OUR HEADS TOGETHER TO PRODUCE A HORROR MOVIE TO "RIP YA EYE BALLS OUT" CONTACT:
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IN THE FLESH #1, WILL SWAP FOR SLAUGHTER HOUSE ISSUES 1,2,3,5 AND FANTACO'S 1989 HORROR YEAR BOOK. ALSO WANTED ORIGINAL VHS COVERS FOR "I SPIT ON YOUR GRAVE", "DON'T GO IN THE WOODS ALONE", "Q-THE WINGED SERPANT" AND "BLOOD FEAST" TO:
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ALSO: DAY OF THE DEAD L.P. (PREFERABLY WITH 7"!), THE KILLER (WOO) L.P. - IF THERE IS ONE? FANGORIA #'S 12 + 20. GOOD MONEY PAYED IF MINT! WRITE TO:
STEVE C., c/o EDITORIAL ADDRESS.

WANTED
SERIAL KILLER INTERVIEWS, ESPECIALLY ON AUDIO CASSETTE. PHOTOCOPIES O.K., BUNDY, MANSON, GILMORE, ETC... ANYONE GOT ANY HOPE ORGANISATION TAPES? I ALSO WANT AMOK OR SEMIOTEXT TYPE MATERIAL. SEND W.H.Y. TO:
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WANTED
I WANT TO BUY THE PUBLISHING RIGHTS FOR 'MKULTRA' (THE HORROR MOVIE SUBSCRIPTION - ONLY JOURNAL) AND I'M WILLING TO PAY UP TO £1,500. CAN ANYONE HELP ME TRACE THE OWNER/PUBLISHER? CONTACT:
ANDY on 081 - 808 5077.

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DESPERATELY! I NEED TO KNOW IF THERE'S A SOUNDTRACK L.P. OF "THE KILLER"? AND IF SO WHERE CAN I GET ONE? SEND DETAILS TO:
STEVE C. c/o EDITORIAL ADDRESS. **HELP!**

SPARE BITS ~ FREE!

IF ANYONE WANTS A SPARE COPY OF ANY OF THE FOLLOWING "ITF" POSTERS:

4 FLIES ON GREY VELVET (ITF #4)
HENRY: PORTRAIT....(ITF #5)
DOCTOR BUTCHER M.D. (ITF #6)

OR A SPARE COVER FOR:

ITF #1 (HELLBOUND)
ITF #2 (OPERA)
ITF #3 (DAY OF THE DEAD)
ITF #4 (TOXIC AVENGER)
ITF #6 (WE'RE GONNA EAT YOU)

THEN SEND AN A4 SIZE S.A.E., STATING WHICH ONES YOU WANT, TO THE USUAL ADDRESS. THIS IS A **FREE** SERVICE!

THE SCHEDULE

I get quite a few people writing to me asking when the next issue is coming out, so here's the schedule:

ITF #8 = END OF SEPT 91.
ITF #9 = END OF DEC 91 (BEFORE XMAS)
ITF #10 = END OF MARCH 92.
ITF #11 = END OF JUNE 92.

And that's the way it looks for the next year. Basically; Quarterly!

STEWART G. BURG - SEND YOUR ADDRESS IF YOU WANT YOUR AD' IN ITF #8.

A-Z OF NASTIES

Title: EVIL DEAD.
Director: SAM RAIMI.
Starring: BRUCE CAMPBELL, ELLEN SANDWEISS & BETSY BAKER.

Now this is what I call a real waste of space, every last one of you out there has seen at least one version of EVIL DEAD, of that I'm positive! On the other hand, what the hell, it's a great film by anyones standard it'd be a shame to miss it out, or skate over this classic, so here goes: The story, incase you didn't know, involves a gang of teenagers who decide to hit the hills in search of a log cabin they rented blind. Upon reaching said cabin they come across a tape-recorder with a strange message on it about demons and other weird shit! Of course they play the tape and all sorts of wacky things start to happen.
EVIL DEAD is pretty much the ultimate low budget gore/horror movie. Made on the catering budget of most big production "horror" films, it has more S.P.S.I. (Scares Per Square Inch) than the majority of decent budgeted, so called, "blockbusters" that followed in its footsteps. In short EVIL DEAD is a unrivalled classic of the genre! Many have tried to copy its style, most have failed! Gore-wise the original Palace version was missing approximately 1 minutes worth of pencil twisting, eye gouging fun and frolics, but that's another story! A story that might appear in the "MISSING MINUTES" section of this very mag' very soon, you never know? I strongly advise you to look out for this everywhere. Even though there is now a version on sell-thru the original Palace release is head, shoulders and a few minutes gore above that!
Preaching to the converted in a big way, but it had to be done, I couldn't ignore this! But is it still a nasty?

THE FILM: ***
THE GORE: ***



Title: EVIL SPEAK.
Director: ERIC WESTON.
Starring: CLINT HOWARD, R.G.ARMSTRONG JOSEPH CORTESE & CHARLES TYNER.

Another of the old-uns that's been rereleased recently, minus precious minutes of mayhem and massacre.
EVILSPEAK is one of the better made nasties, and even though the main character is the little shit out of "Gentle Ben", a very enjoyable and competent film in its own right, nasty or not!
The story follows the exploits of a born loser who is the butt of every practical joke at the military academy he's attending, how the hell he got in there in the first place doesn't bare thinking about. Anyway this drip is the school joke, bullied by everyone! Bullied that is until he comes across the hide-out of an ancient satanic priest in the school's basement. There amongst the cobwebs are the original books used by the old devil worshipper in his acts....aha thinks the dork! All I need is the schools computer (??) and I can reek revenge on my tormentors! God knows why he needs a computer, didn't know they had them when the old satanist was kicking? Anyway the computer wants blood...human blood! And guess where the retard gets it? Yep! You guessed it!
EVILSPEAK is basically your revenge tale, with gore! There is some great gore too, including such delights as; A heart being ripped out, a head split in two with a sword, several bloody decapitations and a climax that'll leave you gasping for breath! Not really bad enough to be banned if you ask me, but there again what is if you're a level headed sane human being with half a brain you'll realise it's all chemical blood and latex intestines after all.
Pretty damn good film, lots of plot flaws, but definitely worth checking out. I'm not sure how badly the rerelease is cut, I haven't seen it.

THE FILM: *
THE GORE: *



A-Z OF NASTIES

Title: EXPOSE.
Director: JAMES KENELM CLARKE.
Starring: UDO KIER, LINDA HAYDEN, FIONA RICHMOND & KARL HOWMAN.

This seems to be one of the rarer of the "nasties"? Thank God for small mercies is what I say! If I was to say to you; 1970's BRITISH horror film, you'd know exactly what we're talking here - flares, kipper ties and awful acting!
The story follows (very slowly) the exploits of a writer who exiles himself to the country in order to write, whilst at the same time apparently losing his mind. His wife is played by Fiona Richmond, type cast again, as she kicks off the film on her back!
Anyway the writer has a house guest, a young typist who's there to type his dictations, masturbate regularly, and kill the local yobbo's, who try to rape her. Yep it's a pretty weird tale!
All this time Fiona's off the scene, but she shows up again, just in time to give us all some more tit flashing and bad acting, there's even some lesbian fun between Fiona and the typist, infact there's quite a lot of softcore porn in EXPOSE. It keeps you vaguely interested I guess, cos there's no gore to speak of that's for sure! The grand total is - a wimpy throat slicing and some unconvincing blade slashes across Fiona's torso.
In short this film is TOTAL CRAP!! Udo Kier was a million times better in "FLESH FOR FRANKENSTEIN" and "DRACULA" at least in them he could ham it up and get laughs, in EXPOSE he's just laughable, because he's trying to be serious. I think?
They could show this on ITV's "NIGHT-CLUB" with no problems. That's where most of the crap 70's Brit-horror ends up, and that's too good for most of it!!

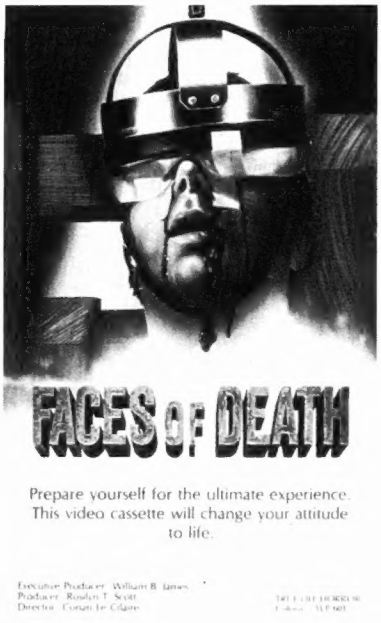
THE FILM: *
THE GORE: *



Title: FACES OF DEATH.
Director: CONAN LE CILAIRE.
Narrator: Dr FRANCES B. GROSS.

Without a doubt the most notorious video-nasty of them all. Also the most disgusting! I don't believe any film should be banned, but if you're gonna pick one that deserved its fate more than all others then this is it! FACES OF DEATH, even the heavily cut U.K. version, is pretty much the most gut wrenching film ever made!
As I'm sure you're aware the U.K. video release was short approximately 30 minutes of nastiness from the centre of the film. No-one seems to know if this was censorshit or just to keep the tape length down? Judging by the stuff left in the U.K. print I'd say it was latter, but who knows? There's no story to tell y'all as F.O.D. is really just a documentary about death. We see death by parachute failure, crocodile, burning, monkey brains eaten from a live monkey's head..... you name it, it's here! The most disgusting stuff though to my mind is the autopsy bits at the start and ending of the film. Saying that, I remember seeing a T.V. programme with Jonathon Miller where they did an autopsy and that wasn't banned, but it was horrible too!
A lot of people reckon that most of FACES... is fake, done with effects. Well I don't really know if there's any truth to that, but if there is the guy who did them deserves an oscar, he's got me fooled!
I suppose out of curiosity most of you have checked F.O.D. I, II & III (FEAR!) at sometime or another so you know exactly what FACES... is all about. I've yet to meet a "fan" of these films. Human nature makes all of curious but as for entertainment? Well I'd look elsewhere if I were you!

THE FILM: **

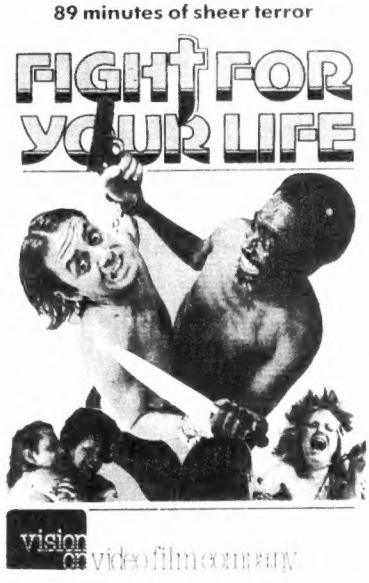


A-Z OF NASTIES

Title: FIGHT FOR YOUR LIFE.
Director: ROBERT J. ENDELSON.
Starring: WILLIAM J. SANDERSON, ROBERT JUDD, REGINALD BYTHEWOOD.

Here's another one of them nasties that struggles to show why the hell it was banned? There's plenty of those, that's for sure!
This particular one though starts with a bunch of dangerous criminals escaping from a van they're being transported in. They kill one of the policemen driving the van and steal a pimps car. There then follows a trail of destruction as we discover that all three criminals are fond of the odd bit of homicide for fun.
The trail ends at the home of a black preacher and his family, here the three desperado's hold the family hostage.
There's plenty of nasty racist taunts from the leader of the gang, who we are lead to believe is a good old southern arsehole. Maybe that's why they banned this? It's a better reason than for violence that's for sure!
The murderers keep taunting their hostages for a long time. Meanwhile the cops are on their trail and getting closer by the minute, they're too late to save the life of a young white girl that comes to visit the family and ends up getting stripped and thrown over the rapids. Another young kid gets his head smashed in with a rock as he goes for help.
There's no real gore in the film but there is an air of menace and quite a lot of violence, most either too dark to make out or off camera. As for the film itself; It's pretty effective and the acting isn't as bad as you'd expect!
As I said there's a lot of racism in FIGHT FOR YOUR LIFE but the black family give better than they get on that front and in the end rule the day, as you'd expect. Cheap, sleazy, trashy but effective!

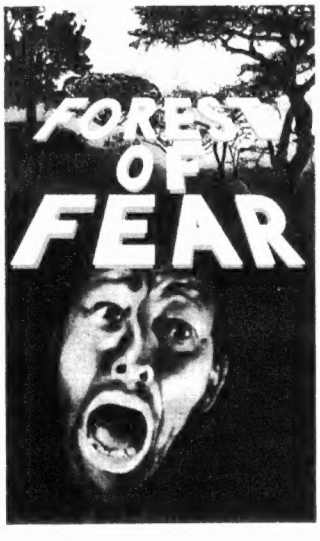
THE FILM: *
THE GORE: **



Title: FOREST OF FEAR.
Director: CHARLES McCRANN.
Starring: CHARLES AUSTIN, BEVERLY SHAPIRO.

I expect you saw this getting bad mouthed in the last issue's "LSD..." feature? Well personally I consider FOREST OF FEAR an absolute trash classic! Supposedly heavily cut for the U.K. release it still out sleazes many of the nasties hands down!
The story involves an assortment of hippies living under canvas and harvesting a crop of marihuana from the forest. Meanwhile the fed's are on their trail. The hippies have to kill two federal offices who find their camp-site, then when the fed' bosses realise what's happened they decide to spray the forest with an untested chemical to destroy the crop and maybe a few of them there hippies too? They don't care! Trouble is though the chemical does kill the hippies, but it also brings them back to life too.
The acting is pretty dreadful as you'd expect from the $5 budget, but that just adds to the fun and makes it look even sleazier.
The hippies are now zombie hippies and they want blood! Guess where they get it? Yep there's plenty of ways you can get people into a forest and Charles McCrann uses every one of them in this flesh eating epic, and when you can't get to eat people then snails off a rock will do.
One of the chief food sources is a family of townies out to find nature; Dad, Mom, Daughter and a retarded Son who carries a doll and deserves to be eaten!
You get childish music everytime he's on screen.
As for the gore content? Well there's quite a bit, including some limb slicing, neck biting, eye stabbing, cranium crushing....etc. On the whole not a brilliant film, but good fun and at least the spirit's there.

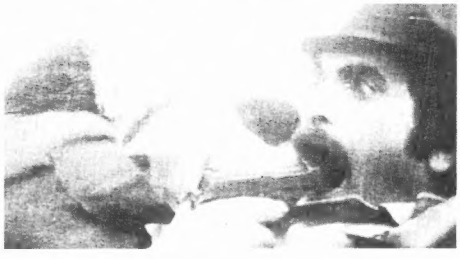
THE FILM: *
THE GORE: *



AN ON OBSCURITIES

THE NAPLES CONNECTION - LUCIO FULCI

Starring: FABIO TESTI, IVANA MONTI, GUIDO ALBERTI, MARCEL BOZZUFFI.





Thank God, at last a FULCI film I can really get my teeth into. This is the true FULCI, the no holds barred FULCI, the "let's get as much violence in there as possible" FULCI! Okay so we're not onto the horror FULCI yet, but don't let that put you off for one minute, this is classic shoot first and ask questions never FULCI. I love this film, like it was my own son, well almost...okay I think it's great, is that better?!

Dr LUCIO FULCI has tried his hands at everything you can think of, every genre ever invented, even some that officially never existed! Here though he has a damn good go at a gangster thriller. None of your woosy, wimpy, lots of talk and vague threats gangster films though, this is honest to goodness bullet in the head, guns and guts gangster fun, done the way only FULCI knows how, I wish you could bottle his talent you'd make a fortune! Well in the old days anyway and this is the old days!

The story is pretty predictable for a gangster flik; We start with a bunch of small boats darting out to sea to meet a bigger boat and pick up a cargo of cigarettes to smuggle in, trouble is though, as they're loading the boats the police turn up and break up their little gathering.



A Walton Video Presentation

The bosses of the pick up gang are two brothers, one a family man, the other a race horse owner and trainer. They come to the conclusion that the police were told when and where the pick up was to take place and the grass they guess is one of their competitors? This means war! Especially when someone burns one of the brothers top horses and mows down the brother who owns it in cold blood. Now the other brother really wants a war! Revenge for his brother's death! His wife tries to talk him out of it, but he's determined!

He gets information from an informant where the killers are hiding, seconds later the informant is stabbed to death, but the brothers revenge starts. He throws the informants killer into a pit of boiling water.

The budget of NAPLES CONNECTION is betrayed a bit by the settings, as is the date it was made - 1980, still coming up with the obligatory disco sequence that's in all films made around this time, for that matter the soundtrack is pretty funky too.

Anyway the brother continues to track down his brother's killers and despatch them one by one.

Someone else is on a killing spree too though and bumping off all the gang bosses in gruesome ways; A female dealer gets the side of her face burnt off with a bunsun burner, a guy at the race track gets a pistol put in his mouth and his brains blown out in slow-motion, a couple are blown to bits while humping, but the best is still yet to come!

Meanwhile the gang bosses are joining together to fight the murderer and the police are busting everybody in sight, trying to find the person who's doing all the killing.

The brother has been kidnapped by the opposition while all this is happening, but they don't keep him for long.

Here there's some great gore as one guy gets his throat shot out and another his face blown apart with a machine gun, but the best is <u>still</u> yet to come!

The kidnappers now move onto the brothers family and arrange a meeting while keeping his wife as security, to stop him trying anything.

Before they meet there's a pretty disturbing scene where the kidnappers phone the brother and rape his wife while he's listening on the phone, makes you cringe! This is followed by a shoot out and chase that makes it all worth while, including the real show-stopper effect that rivals any stomach explosion in "CONTAMINATION" but this time it's a double barrelled shotgun that does the damage.

NAPLES CONNECTION is true "classic FULCI"! It has all the elements of his work that make it so enjoyable, including some very well done gore surprisingly considering the genre we're dealing with. A definite must for any FULCI devotee! I love it!!!

NAPLES CONNECTION was released in the U.K. by WALTON/VESTRON VIDEO happy hunting!

<u>NEXT ISSUE.</u>

Yeah it's FULCI again, write and tell me if you're sick of hearing his name? No-one has yet! Anyway in ITF #8 I'll be taking a look at a real weird one - **<u>THE EROTICIST</u>**, but you don't have to wait that long for more FULCI facts, just keep reading!



FULCI FILMOGRAPHY!



1959
I LADRI = THE THIEVES
I RAGAZZI DEL JUKE-BOX = THE JUKE-BOX BOYS

1960
URLATORI ALLA SBARRA = THE HOWLERS

1962
COLPO GLOBBO ALL'ITALIANA = A BLOW TO THE EYE ITALIAN STYLE
I DUE DELLA LEGIONE = THE TWO LEGIONNAIRES

1963
LE MASSAGIA TRICI = THE THREE WAY MASSAGE
UNA STRANO TIPO = A STRANGE TYPE
GLI IMOROGLIONI = THE IMMORALS

1964
I MANIACI = THE MANIACS
I DUE EVASI DI SING SING = THE 2 ESCAPEES FROM SING SING
002 AGENTI SEGRETISSIMI = 002 SECRET AGENTS



1965
I DUE PERICOLI PUBLICI = THE 2 PUBLIC PERILS
COME INGUIAIAMMO L'ESERCITO = HOW WE SHEATHED (?) THE ARMY
002 OPERAZIONE LUNA = 002 OPERATION MOON



1966
I DUE PARA = THE 2 PARACHUTISTS
COME SVALIGIAMMO LA BANCA D'ITALIA = HOW WE RAIDED THE BANK OF ITALY
LE COLT CANTARONO LA MORTE = COLT CONCERT/MASSACRE TIME

1967
COME RUBAMMO LA BOMBA ATOMICA = HOW WE STOLE THE ATOM BOMB
IL LUNGO, IL CORTO, IL GATTO = THE LONG, THE SHORT & THE TOMCAT

1968
OPERAZIONE SAN PIETRO = OPERATION St PETER

1969
UNA SULL'ALTRA = ONE ON TOP OF THE OTHER/PERVERSION STORY
BEATRICE CENCI

1971
UNA LUCERTOLA CON LA PELLE DI DONNA = LIZARD IN A WOMANS SKIN

1972
ALL'ONOREVOLE PIACCINO LE DONNE = THE EROTICIST
NON SI SEVIZIA UN PAPERINO = DON'T TORTURE A DUCKLING

1973
ZANNA BIANCA = WHITE FANGS

1974
IL RETORNO DI ZANNA BIANCA = THE RETURN OF WHITE FANGS

1975
IL CAVALIERE COSTANTE NICOSIA DEMONIACO OVVERO DRACULA IN BRIANZA I =
DRACULA IN THE PROVINCES
QUATTRO DELL'APOCALISSE = FOUR OF THE APOCALYPSE



1976
LA PRETORA = THE JUDGE

1977
SETTE NOTE IN NERO = THE PSYCHIC

1978
SELLA D'ARGENTO = SILVER SADDLE



1979
ZOMBI 2 = ZOMBIE FLESH EATERS/ISLAND OF THE LIVING DEAD

1980
LUCA IL CONTRABBANDIERE = THE NAPLES CONNECTION
PAURA NELLA CITTA DEI VIVENTI = CITY OF THE LIVING DEAD/GATES OF HELL

1980/1981
IL GATTO NERO = THE BLACK CAT
(Dates vary, when it was made?)

1981
L'ALDILA = THE BEYOND
QUELLA VILLA ACCANTA AL CIMITERO = HOUSE BY THE CEMETERY

1982
LOS SQUARTATORE DI NEW YORK = NEW YORK RIPPER



1983
CONQUEST
MURDER ROCK
MANHATTAN BABY / POSSESSED



1984
IL GUERRIERI DELL'ANNO 2072 = THE WARRIORS OF THE YEAR 2072
(Released in the U.K. as: ROME 2033 THE FIGHTER CENTURIONS)

1985
IL MIELE DI DIAVOLO = THE DEVILS HONEY

1987
AENIGMA

1988
ZOMBI 3
QUANDO ALICE RUPPE LO SPECCHIO = TOUCH OF DEATH
I FANTASMI DI SODOMA = THE GHOSTS OF SODOM
DEMONIA

1989
LA DOLCE CASA DEGLI ORRORI (T.V.) = THE SWEET HOUSE OF HORRORS
LA CASA DEL TEMPO (T.V.) = THE HOUSE OF CLOCKS

1990
UN GATTO NEL CERVELLO = A CAT IN THE BRAIN/NIGHTMARE CONCERT
VOCI DAL PROFONDO = VOICES FROM THE DEEP

A lot of the early FULCI films are hard to find any information on so are translated literally. I hope most of it makes some kind of sense though? FULCI also released "I FRATI ROSSI = RED MONKS" in Italy, but wasn't on the list because he didn't direct. It was only "Lucio Fulci presents!" It is also rumoured that FULCI did various other films under a pseudonym, but that's another story!



NEKRO' BOY MAKES GOOD - TWICE!


MONIKA M. WRESTLES WHILE JORG B. WATCHES.

During my recent visit to Berlin I was really pissed off about not getting a face to face interview with Jorgy boy (it's a long story!). I don't give up that easily though and thanks to my mate Andy Kelb and his mate Klaus Zimmermann who met up with the man himself at a recent festival in Nurnberg, here it is, a proper not by post interview with the man behind some of the greatest (and sickest) films of recent years - NEKROMANTIK I & II, DER TODESKING and many more to come, no doubt! JORG BUTTGEREIT.

Q: WHEN YOU DECIDED TO DO "DER TODESKING", WERE YOU AFRAID OF BEING LABELLED MORBID, OR PROUD OF IT?

A: I'm not afraid or proud of it. It was simply what was on my mind, what I care about. That's it. A normal thing to do.

Q: WHOSE STORY WAS "DER TODESKING" AND WHAT WAS THE MESSAGE YOU WERE TRYING TO PUT ACROSS?

A: Well, that's the kind of question I really hate. You see "Der Todesking" is meant to be a film that starts a thinking process. It's not as easy as saying the film is this and that, it enclosed lots of ideas and messages (I hate that word!) about suicide, about the media's vision of suicide, about the fact that nobody cares about the reasons for suicide, the different ways of expressing something through the various forms of suicide etc...
I did the story(s) together with my pal Franz Rodenkirchen. Don't be so lazy, watch the film again and again until you get it!

Q: WHAT REACTION DID YOU GET TO "DER TODESKING" FROM THE FANS OF "NEKRO I"?

A: Lots of people thought it was "too arty", but after a bunch of good reviews from foreign countries many fans changed their minds.


DER TODES...



It's always the same. It seems that you have to tell people what they have to think. It's sad.

Q: I'VE SEEN "DER TODESKING" COMPARED AND LIKENED TO "ZED & TWO NOUGHTS", HAVE YOU SEEN IT, AND WHAT DO YOU SAY TO THE COMPARISON?

A: I liked "Zed and Two Noughts" when I first saw it. Especially the rotting animals, of course! In fact that inspired me for the rotting corpse in "Der Todesking", Greenaway's film stopped at this point. When the twins were planning to film themselves dying that gave me the idea to show what Greenaway didn't.

Q: WAS IT THE SAME GANG DID THE F.X. FOR "DER TODESKING" AND "NEKRO II"?

A: Partly, yes. Alois Vollert did the corpse of Rob, and Sammy Backas did the great f.x. at the climax. I handled the corpse make-up during shooting, because nobody else was around to do it, but I'm used to doing everything anyway.

Q: WHAT WAS THE BUDGET FOR "DER TODESKING" AND DID YOU MAKE IT ON THAT BUDGET, OR GO OVER?

A: About 40,000 D.M. (approximately £13,000). It was a bit more expensive than we planned, but it's a extremely low budget anyway. As you know though it's more important to have originality than money to make a good movie!

Q: DO YOU FIND THAT YOUR FILMS ARE MAKING MONEY, AND IF SO CAN YOU LIVE ON THE PROFIT OR DO YOU WORK 9 TO 5?

A: We can't live from our films yet. I'm working in a cinema over here in Berlin as a projectionist part time. I'm also doing some writing and other film related jobs that are coming around.

Q: WERE YOU SURPRISED THAT "DER TODESKING" GOT A U.K. RELEASE WITH ONLY 4 SECONDS MISSING? DID YOU DO THE CUTTING YOURSELF?

A: Yes I was surprised. I guess the BBFC didn't really care about the film because of its limited edition release of only 500 copies.
We were advised to cut the 4 fleshy seconds ourselves. It was really depressing. Cutting that castration was like having a castration myself!

Q: DID YOU HEAR HOW MANY COPIES "HEADPRESS" SOLD IN THE U.K.?

A: I'm not up to date with that, but sooner or later they'll sell them all, I guess, there should be no problem?

Q: IS THERE GOING TO BE A WAY THAT PEOPLE IN THE U.K. WILL BE ABLE TO GET "NEKRO II" ORIGINALS THROUGH THE POST FROM INSIDE BRITAIN, LIKE THERE WAS FOR "NEKRO I"?

A: Yes, it's the only to get my movies to the fans safe.
We just had problems over here. They seized a film print of "Nekro II" in Munich last week. Now, before the police can act we're putting the video out UNCUT right now. So hurry up and send for a copy!

Q: CONSIDERING THE FACT THAT MOST SEQUELS ARE CRAP, HOW DID YOU GET THE IDEA TO DO ONE TO NEKROMANTIK?

A: Well, there are a few good second parts. So far this is not directly a bad thing.

Q: WAS IT YOUR OR MANFRED JELINSKI'S IDEA TO DO A SEQUEL?

A: It was my idea. Manfred doesn't have any ideas, he produces only.

Q: WHEN DID YOU GET THE IDEA TO DO A SEQUEL TO NEKRO I, BEFORE YOU FINISHED THE FIRST ONE?

A: Well we kept the end of part 1 open, but we've never thought that the film will get so much encouragement. That's why we didn't plan a sequel at first. But I think it's pretty attractive to do a sequel to such a lousy film and to do it as something big and special. It's a kind of second chance somehow, because we had only half of the production values in the first one.

Q: IF YOU COULD GO BACK AND DO THE FIRST ONE AGAIN, WOULD YOU MAKE IT DIFFERENTLY, OR DO YOU THINK YOU DID THIS WITH THE SECOND ONE?

A: Well you could see it that way. If there was no part 1, then part 2 wouldn't be like it is now. The second one is plain different, it's from a woman's point-of-view as well.

Q: YOU SHOWED THE 111 MINUTE VERSION IN BERLIN. HOW LONG IS THE DEFINITIVE VERSION NOW?

A: Approximately 104 minutes. We didn't cut out as many scenes as we first thought.

Q: THE FLAT WAS GREAT. WHERE DID YOU GET THE 50's LAMP FROM?

A: We got that from Manfred's mother.

Q: WHERE WAS NEKRO II FILMED?

A: We took apart a whole flat, renovated it and converted it into a film-studio.

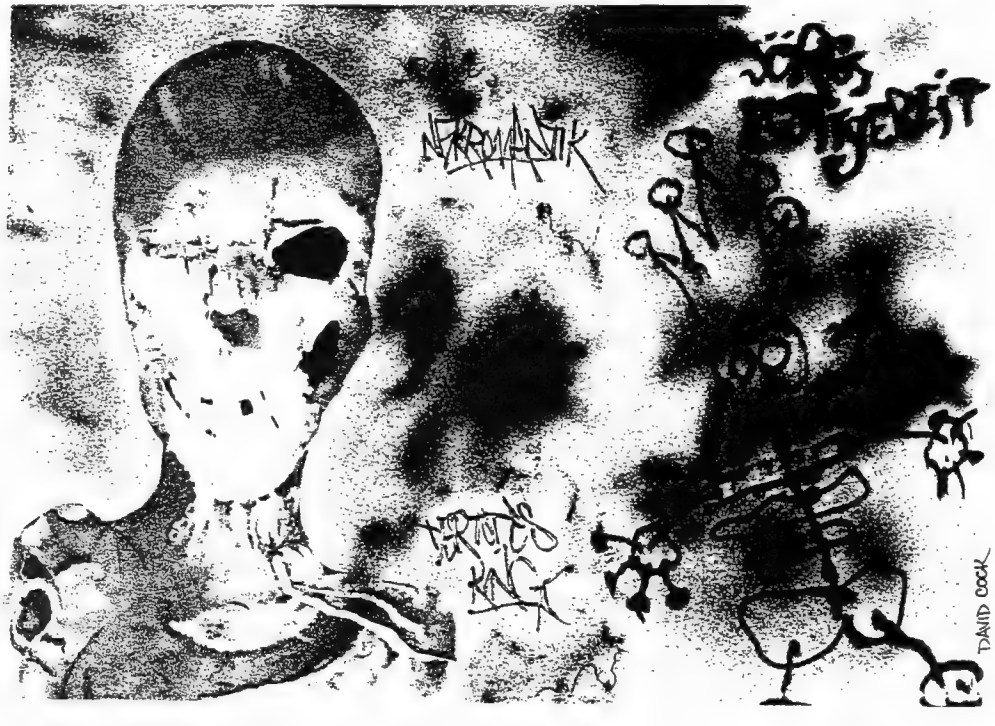
Q: WHAT WAS THE BUDGET ON NEKRO II?

A: 40,000 German Marks (approximately £13,000). Actually you can't do a film for that little. It's only

possible because we didn't pay ourselves.
Q: DID YOU FILM ENTIRELY ON 16 MM?
A: Yes, 16 mm. More than half of NEKRO I was filmed on super 8, but this time we went all the way.
Q: NEKRO II WILL BE SHOWED IN SEVERAL UNDERGROUND CINEMAS. HOW DO YOU GET YOUR MONEY BACK, THROUGH SALES OF VIDEOS OR CINEMA TICKETS?
A: It's not possible to get our money back through cinema tickets only. The receipts are too small. For one cinema show we get as much money as for one video cassette. You see, not very much. But when the film does O.K. business, then it goes somehow? In Berlin we had bad luck, unfortunately. Two guys who write for important news papers didn't like the film. The people that liked the picture don't write for important papers. Bad luck for us. Despite that the film did quite good business in Hamburg.
Q: DO YOU THINK THERE'LL BE ANY TROUBLE WITH THE CINEMA POSTER?
A: I don't know, we'll see. That could happen. I wouldn't be surprised.
Q: WHAT'S NEXT, SON OF NEKROMANTIK?
A: Naaaahhh, but I don't think that the whole thing has lost its interest yet, because I am the only person who makes this stuff. We have got 3 or 4 ideas for a third part, but right now I don't want to do it. The next thing we make is "CORPSE FUCKING ART", it's a kind of "Making of...". The footage we shot was intended for us only, but because some of it is so great we decided to release it to the public. The whole thing will run about 45 minutes.


HANGADAY SNAPS?

Q: I HEARD YOU WERE GOING TO DIRECT A VIDEO FOR THE GERMAN THRASH METAL BAND "KREATOR". WHAT HAPPENED?
A: Yes, I was going to direct it but I didn't, because when the project was ready to go I was working on NEKRO II already. So I called it off. My poster painter Andreas Marschall directed it instead.
Q: ANY PLANS FOR A COMIC VERSION OF NEKRO II?
A: Well, there is somebody who said he would like to do a comic but he hasn't seen the film yet. And I'm not sure if it would be really worthwhile. Phil's comic (of NEKRO I) is a pure parody. We thought we better make a parody ourselves, before someone else did. But now, I'd like to do something with a high standard. Anyway, it could be a bit boring to do the same story in a comic, maybe we could add something to the story, carry it on? But right now I haven't had any thoughts about it, and this thing is something where you can easily lose money, because not many people buy this stuff usually.
Q: ARE YOU GOING TO TRY AND PUT NEKRO II INTO THE BRITISH CINEMAS?
A: Well, this wouldn't work because you need a BBFC certificate to show a film in the U.K. DER TODESKING received a certificate but they cut the castration scene.
Q: WHAT DO YOU THINK OF THE VERY BASIC ENGLISH SUBTITLES IN DER TODESKING? WHO DID THEM?
A: We did the subtitles ourselves! We



ARTWORK BY DAVID COOK.

do everything. There is this scene in which Herrmann says on the phone that he wants to leave his job. He says a few sentences but we just wrote "I quit" because everything else was unimportant. But I think we translated all the rest quite detailed.
OKAY THAT'S IT. THANX FOR THE INTERVIEW JORG.

MONIKA KEEPS ROB'S HEAD ABOVE WATER.











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IN THE FLESH #6 = JOHN McNAUGHTON + STEVE "VIOLENT SHIT" AQUILINA INTERVIEWS, JOE D'AMATO, LSD FILMS, DEEP RED COMPLETE, TSUI HARK, REAL LIFE HORROR, A-Z, NEWS & YAHOO'S!!!

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VERY IMPORTANT!

IN ORDER TO HAVE ANY CHANCE OF WINNING THESE COMPETITIONS EACH ENTRY MUST BE ON A SEPARATE PIECE OF PAPER.

NO EXCEPTIONS!!

(This doesn't mean you have to send loads of separate post-cards, put them all in one envelope!)

EVE OF DESTRUCTION

Them people at GUILD + WINSOR/BECK have come up trumps again! Thanks to them I've got THREE copies of **EVE OF DESTRUCTION**, the latest sci-fi thriller/chiller from GUILD. Guaranteed to blow your mind! Just bung in the answer to the following teaser and you've got a hope:

Q: ONE OF THE STARS OF "EVE OF DESTRUCTION" IS GREGORY HINES, NAME TWO FILMS THAT GREGORY HINES HAS STARRED IN?

You know the rest! Closing date 31st AUG 91.

BACK STAB

Another give away! This time I've got FIVE copies of the new erotic thriller from "Medusa" - **BACK STAB** for you lucky people to win. Thanks to MAGRAW and MEDUSA. All you've got to do to be in with a poke is answer this baby:

Q: ONE OF THE STARS OF "BACK STAB" IS MEG FOSTER. WHAT FAIRLY RECENT JOHN CARPENTER FILM DID SHE STAR IN?

You know the score.Closing date 31st AUG 91.

NEKROMANTIK 2

Well Jorg has come up with the groceries once again! This time though I'm able to offer TWO full colour **NEKROMANTIK II** T-shirts (size XL) to the lucky people who get the following question correct and are pulled out of the hat:

Q: WHAT YEAR WAS THE ORIGINAL NEKROMANTIK RELEASED ON VIDEO?

Send them right answers to that address you know so well. Closing date 31st AUG 91.

NEKROMANTIK 2

THE ANSWER: "THE DEATH KING"

THE WINNERS: SIMON POWELL, STOKE. M. WILKIE, NOTTINGHAM. SIMON WILSON, CHESHIRE. M. FORD, MIDLANDS. R. KEETING, LONDON.



EVE OF DESTRUCTION

MONSTER MOUTH

Cheers to Martin Meeks for giving me THREE - BIG "MONSTER MOUTH" T shirts to give away. You'll remember the design from last issue's "GORE GALLERY"? Anyway in order to have a chance of winning one of these beauties, do this:

TELL ME FOUR FILM TITLES WITH THE WORD "MONSTER" IN THEM!

Answers to the usual place. Closing date 31st AUG 91.

HALLOWEEN 5

THE ANSWER:"DEATH LINE" aka RAW MEAT.

THE WINNERS: CRAIG WILLIAMS, NEWPORT. N. HERWIN, NORWICH. PAUL READ, LONDON. SYLVIA SWINBORNE, LONDON. D. STEPHENS, BRISTOL.

HALLOWEEN 4

THERE'S TWO ANSWERS I'D ACCEPT HERE:
MICHAEL AGED 23 - "TONY MORAN"
MICHAEL AGED 6 - "WILL SANDIN"

THE WINNERS: STEVE BELL, NEWCASTLE. OLIVER JONES, GWENT. J. BEAUMONT, SURREY. HENRY NORTHMORE, RICHMOND. R. REEDER, NORFOLK.

MANIAC COP 2

THE ANSWER: "GOLD TOLD ME TO"

THE WINNERS: STEPHEN MOORE, MIDDX. MIKE WITCH, GWENT. T. LEWIS, SWANSEA.

ZOMBIE 90

Only 2 people got the question "What is VIOLENT SHIT in German?" Right, and so here's another chance for you to win one of the THREE remaining full colour **ZOMBIE 90** T-shirts, just answer the following EASY question and you're in with a chance:

Q: WHO WROTE AND DIRECTED "ZOMBIE 90"?

Deadline for answers 31st AUG 91.
The correct answer to the ZOMBIE 90 T-shirt question in ITF #6 is:
VIOLENT SHIT = BRUTALE SCHEISSE.

THE WINNERS: B. CLAY, SURREY. R. WILLIAMS, QUEENS.

ZOMBIE 90 POSTERS

THERE WAS TWO POSSIBLE ANSWERS TO THIS ONE TOO: "REEL GORE PRODUCTIONS" or "THE VIOLENT SHITTERS, HAMBURG".

THE WINNERS: TONY, PORT TALBOT. MARTIN MEEKS, BUCKS. J. BEAUMONT, SURREY. GLYN WILLIAMS, DERBY. PETE, SUNDERLAND. H. MALIK, SURREY. GARY POWELL, LONDON. OLIVER JONES, GWENT. STUART CHADWICK, BEXHILL ON SEA. PAUL DAVIS, SOUTH WIRRAL. DAVE NICHOLS, BRISTOL. M. WITCH, NEWPORT. ROD WILLIAMS, QUEENS. H. MOODY, CLOVIS. ANDY ALLARD, HULL. PAUL WALSH, NORTH HUMBERSIDE. H. JARDIN, LONDON. P. GIP, SCOTLAND. S. SCANLAN, GRANGEMOUTH. P. LEWIS, NOTT'S.

SUCCUBUS

succub/us [n]. female demon supposed to have sexual intercourse with sleeping men.

The woman came forward out of the shadows. Light from a neon sign outside the window played on her body and turned her teased blonde hair into a halo of gold.
"I love to feel you watching me." she said. "I love to feel your eyes on my naked breasts."
Her voice was quick and breathy and taut with desire.
The naked man stretched out on the bed sat forward eagerly. His pale slightly bulging eyes caressed her from head to foot. His hand fondled between his legs. She was tall, long-legged with full heavy breasts, the nipples rosy and puckered like babies mouths. She wore only black stockings and a wide black leather suspender belt with a long zippered pouch at the back. She moved toward the bed and climbed upon it, straddling the man. The rusting bedsprings groaned under her weight. They complimented perfectly the shabby hotel room that she had brought him to.
The man's rough hands mashed her breasts and roamed decorously down over her stomach. They stopped at the belt.
"Can't you take this off?" he asked huskily. "I want you to be completely naked."
But she only smiled and shook her head. She reached down and opened herself with her fingers, revealing fully the pink glistening folds of her labia.
"Why? It's not hiding anything you want to see."
Slowly she sank down onto him and they began to rut, the man thrusting his hips upwards to drive himself into her as deeply as possible. It was all happening too quickly. She had teased him for what seemed like hours and he was almost ready to come. The woman stared down at his face as she rode him, her eyes glowing with witchfires. Her pale body was slick with sweat. Her belly tightened and he sensed she would soon come as well. It was too much, he couldn't hold off anymore. With a hoarse cry the man arched his back as waves of pleasure wracked his body. He threw his head back, making harsh, gutteral cries.
At that moment and without a break in her furious pumping rhythm, the woman reached behind her and drew a long thin blade from the pouch. With one fluid sweeping movement she slashed the knife deeply across his exposed throat, the blade slicing through the jugular vein and trachea. Even as the man's cries of ecstasy turned to a choking gurgle, she continued to ride him. Faster and faster she went as his face and throat became suffused with blood and his body bucked and convulsed beneath her. She whipped her head back and forth as jets of blood from his severed carotid artery spurted over her breasts and stomach. Moaning loudly, she reached her own intense climax on the dying man, the two of them locked together in a gruesome death embrace. As he finally lay still she eased herself off him, massaging his blood into her breasts and over her abdomen. Her face was filled with hate as she looked down at him swathed in the crimson soaked sheets. She threw back her head, hawked and spat on the bloody corpse. Knife in hand she bent over his groin, the neon light now playing on the tattoo of a winged female demon on her right shoulder blade.

* * * * *

"Dear Chief Superintendent Ford,
I know you want to catch me but you never will because you are of the sensual world and I am not. You will seek me in shadow and smoke, but will you find me? I think not. McIntyre was a useless fuck and he died like a stuck pig. I wish you could have seen him.

Succubus."

Detective Chief Superintendent Kenneth Ford read aloud the transcrip of the note the killer calling herself "Succubus" had sent him, which had arrived in the morning post. The original was down in Forensic who would doubtless confirm that the letter had been written in the latest victim's own blood, like those that had come previously.
Ford was 55 years old with a dour granite-like face. His mouth turned permanently downwards and his eyes were like those of a lizard baking on a rock. His 'hard man' image was somewhat ruined by the presence of a mug on his desk proclaiming that he was "World's Greatest Daddy". When picked up, it played "Greensleeves".
Sitting opposite him in his office at New Scotland Yard were Detective Inspector James Whitley and Detective sargeant Russell Handscombe. He addressed them now.
"The 'sensual' or 'material' world; an allusion to the fact that our girl believes herself to be a supernatural creature capable of dematerialisation or transmogrification. I spoke to Meisner at the Maudsley Hospital this morning. In addition to the psychological profile he's already drawn up for us he believes the Succubus may be suffering from haematomania - a fixation with human blood."
"Like Haigh, the 'Acid Bath' murderer Sir?" asked Handscombe.
"Exactly - and quite a few more like him" said Ford grimly. He stood up and re-filled his mug from the filter coffee jug on a nearby side table. Handscombe absently nodded along to the tinkling music that issued from the mug until Whitley gave him a look.
"Her victims seem to be selected at random other than for two facts - they are all male and mostly family men. Other than that their ages, professions, social classes and race are diverse. The latest victim, Thomas McIntyre, aged 42, was a used car salesman. He was killed, of course, in the same way as the other. Throat slit, then castrated and his severed penis forced down his throat and pulled down and out through the wound in the throat - quite a novel version of the old "Columbian Necktie", he finished bitterly.
Whitley and Handscombe exchanged a glance. The old man had sod all and he knew it.
"We know all about the men, how, when and where she killed them." Ford continued. "We also possibly have a motive - maybe misplaced notions of revenge, held with delusional intensity" Ford sat down and placed his hands, palms down on the table.
"But what we still don't know," he said quietly but intensely, "is who she fucking is and where she fucking is."

* * * * *

The child shivered uncontrollably in the darkness as she heard her father unlock the cupboard door and light flooded in, stabbing fiercely at her red, swollen eyes. A hand encircled her arm roughly and dragged her into the hallway. She stood blinking stupidly, a slight, wanly pretty girl of ten, in a thin cotton dress. Her father towered over her, massive, brutish.
"Well, Annie," he said quietly, dangerously. "Are you going to be a good girl now?"
She nodded her head vigorously as the awful memory rose clawing at her. She felt as though her heart was being squeezed by icy fingers.
Yesterday, in a rare show of defiance she had refused to do the bad thing with Daddy and as a punishment, he had drowned her kitten; Rags in front of her. Afterwards, he had thrown both her and Rag's pathetic, lifeless little body into the cupboard under the stairs. There she had remained, without food or water until now. For hours she had sat cradling the dead kitten to her as if the meagre warmth in her own body might give back life to the little creature. When she saw that Rags had well and truly departed for a better place she felt almost overwhelmed with despair and grief. She just couldn't bear it but knew that there was no-one who would come to her rescue. Mummy had always managed to stop him before but she had been dead a month now.
Her father pushed her into the bedroom and shut the door. He unbuckled his belt and unzipped his fly. The tears welled up in her eyes again.
"Oh no, Daddy, please!" she begged. "I'm still so sore."
Her father smirked as he threw the belt over a chair.
"You don't have to worry about that." he sneered. "We have a new game for you today."
That night, Annie went into the kitchen and took a carving knife from the drawer. Despite her split and swollen lips, she smiled.

* * * * *

The rescue-line switchboard was quiet tonight. Joanne had been on duty since seven o'clock and in three hours she had only had two calls - both from children with relatively minor problems. She had advised both of them to talk to their teachers and to phone back in a week's time to let her know how they got on. The phone in helpline dealt with every kind of children's and teenager's problems from bullying at school to the agonies of puberty. In the two years since it had been in operation it had taken an increasing number of calls from children who were being sexually abused.

Rosie Seddon, who was on duty with Joanne this evening, yawned and stretched back in her swivel chair. She would be glad to get home tonight.

"Do you want some tea, Jo?" she asked, standing up.

"Oh, bless you, Rosie" Joanne smiled and ran a hand through her thick ash blonde hair. "And could you also please..."

"...Mash up a biscuit and milk in a saucer for Nipper?" Rosie finished teasingly. "Sure thing."

She wandered out into the kitchen closely followed by Nipper, Joanne's aging tabby cat. He had cataracts on both eyes and had lost most of his teeth but he was as frisky and playful as a kitten. He went everywhere with Joanne who kept six other cats at home. If only more people were like her, Rosie thought. She didn't have a malicious bone in her body. Such a pretty girl too, even though she wore hardly any make-up and tended to go about in jeans and sweats. As Rosie put the kettle on in the tiny kitchenette that served the rescue-line workers, she heard the phone ring and Joanne begin to speak quietly and reassuringly to the caller. Nipper miaowed in anticipation by her feet.

"Hang on, Nip." she said, reaching for a saucer. Poor old bugger, she thought, gumming down her Whiskas all the time!

Joanne listened to the tremulous little voice on the other end of the phone. She began to wind the flex around her hand convulsively and she chewed at her lower lip in anguish, yet her voice remained calm and compassionate, winning the trust of the caller, encouraging her to speak without fear or shame. From time to time she jotted things down on a notepad in front of her. When she thought she'd heard enough, she looked around surreptitiously. Rosie was still brewing up in the kitchen and the noise of the electric kettle would effectively drown out Joanne's conversation. She began to speak very slowly and carefully.

"Kelly, sweetheart? I want you to listen to me. I can stop all of this for you. Do you understand? I can take care of Daddy. I can stop him hurting you. Yes. Forever. Yes, I promise. Now will you tell me where you live? Ah-ha. Good girl..."

* * * * *

Smiling briefly at the doorman, the woman walked into the bar. He stared after her admiringly. Good-looking girl, he thought. Most likely a tom, though. She paused briefly as she entered. Her father - or rather the man who now wore her father's face was seated at the bar nursing a bottle of beer with a ridiculous looking piece of lime stuck in its neck. She'd been following him for a while now. He came in here nearly three times a week for the "Happy Hour" when all beers and cocktails were half-price. Then he usually went home and demanded oral sex from his nine-year old daughter.

He caught sight of her as she sauntered up and sat down on a bar stool next to him. He took a quick swig from the bottle. Christ, what a woman! Her blonde hair was deliberately gelled and tousled and she had slanting green eyes and wicked red lips. She wore a short black skirt and matching bellboy jacket. As she sat down she inched up her skirt so that he caught a glimpse of stocking tops and bare white flesh. She asked the barman for a "Scarlett O'hara" and suddenly turned to look at him. He could hardly believe his luck when she smiled invitingly at him.

The Succubus raised her glass to her lips and sipped the fruity red concoction through the straw. The minutes swarmed like locusts and her blood was singing. She would kill this one very slowly. (MARINA SHAW)

THE END





FRIGHTNITE I

ALL NIGHT HORROR FILM FESTIVAL
TWELVE HOURS OF TERROR

SATURDAY 20th JULY 1991

SHOW STARTS AT MIDNIGHT (DOORS OPEN 11.15)
FESTIVAL FINISHES APPROX. NOON ON SUNDAY.

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THERE WILL BE SEVEN FILMS SCREENED AT 'FRIGHTNITE I'. THEY WILL BE PICKED FROM THE LIST ABOVE. WE RESERVE THE RIGHT TO CHANGE THE PROGRAMME WITHOUT NOTICE.

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IN THE BEST POSSIBLE TASTE

JESUS FRANCO

A LOOK AT OBSCURE "CLASSICS" OF EXPLOITATION CINEMA
BY JOHN P. DREW

Well I said we be back with the old sleaze-miester himself - JES FRANCO, soon, and here we are. I finally managed to find a few films of his that are worth a brief look. That's not to say they're all good, I wish, but they're all worth a gander and if nothing else it'll warn you off ever watching them, so here goes:

ENTFESSELTE BEGIERDE (THE BARE BREASTED COUNTESS)
Starring: LINA ROMAY, JACK TAYLOR, ALICE ARNO, MONICA SWINN & JES FRANCO
Directed as: J.P. JOHNSON.

Miss Romay stars as a nymphomaniac vampire Countess who kills her victims in an unusual manner in this cheapo porn/horror flik. Instead of the trademark neck biting we are treated to death by oral sex!
The Countess wears nothing else but a black cape, leather belt and thigh length leather boots and drives around in a Rolls Royce with a silver bat on the grill! Aided by her black uniformed henchman the Countess lures her victims to her bed and we are subjected to numerous scenes of lesbianism and necrophilia (she has sex with some of her victims after killing them) and even a bed-room scene where she has simulated sex with a bedpost and a pillow!?
Franco himself stars as a (unconvincing) Van Helsing type character trying to track the Countess down. The ending is rather vague and you're left wondering whether the Countess has been destroyed or not.
This is a German print but it doesn't really matter because the plotline is minimal. The sex scenes are verging on hardcore but are very badly staged. In fact the camera work is some of the worst I've ever witnessed. (It's very obvious that this film was knocked together quickly and on a shoe-string budget). Don't get me wrong though, this is not altogether a bad film. Any film with such a wacky storyline and a permanently naked Lina Romay must be worth seeing!
This is Franco at his best/worst and it really has to be seen to be believed. Check it out if you get the chance.

VENUS IN FURS.
Starring: JAMES DARREN, MARIA ROHM, DENNIS PRICE, MARGARET LEE AND KLAUS KINSKI.
Directed as: JESS FRANCO.

James Darren (of "The Time Tunnel") plays Jimmy, a jazz trumpeter who narrates his story in flashback. He meets a beautiful woman called Wanda at a high society party in Istanbul, only to see her murdered by three decadent socialites. A distraught Jimmy packs his horn and heads for Rio where he has a fling with a night-club singer. Suddenly, Wanda, apparently back from the grave, arrives on the scene and Jimmy falls madly in love with her. With Jimmy in tow Wanda goes about seducing and killing her murderers. (The best death is saved for Klaus Kinski who is killed during a re-enactment of an old slave ritual)
Jimmy and Wanda's idyllic love life is only spoiled when the police show up and start asking questions. They both go on the run and after a psychedelic graveyard chase scene, Jimmy follows Wanda only to find her fur coat draped across her own grave!
Again Jimmy is distraught and he wanders along a stretch of beach only to find his own body washed up on the shore!
Sounds confusing huh? Well "VENUS IN FURS" was made during Franco's "arty" period, when he obviously liked to think of himself as a cross between Goddard and Truffaut, and, unfortunately, most of his films of this period suffered because of it! To put it simply, "VENUS IN FURS" struggles to be something that it isn't. Still the production values are higher than usual and all the performances are fairly good. Also, there are some stunning locations, a fair dose of eroticism and a nice jazz score. A film that is not as good as it should have been, but is quite enjoyable none the less.

BARE BREASTED COUNTESS.



REVENGE IN THE HOUSE OF USHER.
Starring: HOWARD VERNON, DAN VILLERS, JEAN TOLZAC, JOAN VIRLY, FRANCOISE BLANCHARD AND OLIVER MATO.
Directed as: A.M. FRANCK.

The Edgar Allan Poe similarities end with the title in this pitifully dull film. Howard Vernon plays the Vincent Price role and is either deliberately acting over-the-top or is just a plain terrible actor, I suggest the latter.

Dr Usher is in the twilight of his life and he calls upon one of his old medical school students, Alan Hacker, to write his memoirs. Once at Usher's castle Hacker notices that not everything is right. Usher wanders around the corridors insanely mumbling to himself and is surrounded by a weird assortment of living companions. The weirdest being a guy with an Andy Warhol hairstyle, who wears black leathers and has a gammy eye that resembles a fried egg!

Chained up in the cellars are a number of scantily clad maidens. It would appear that Usher is still carrying out his experiments in the hope of reviving his dead daughter, Mellisa.

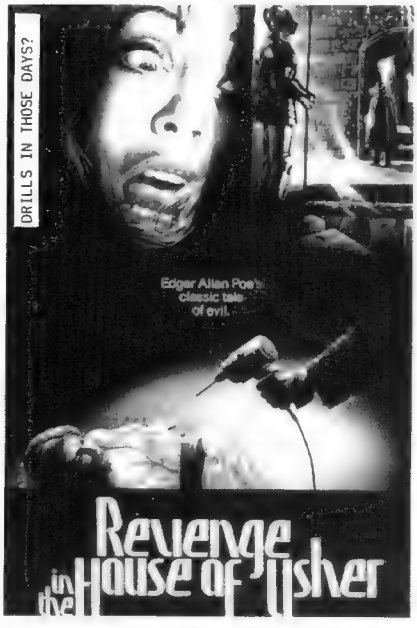
To pad out the film's running time we have a twenty minute or-so black and white flashback scene of the young Usher at work. This footage is in fact from Franco's 60's chiller "THE AWFUL DR. ORLOFF" and is probably the best moment in "REVENGE IN THE HOUSE OF USHER".

To go into further detail describing this movie would be waste of everybody's time. It's slow, badly made and there isn't even any nudity and violence of any note to spice things up a little. In fact this is one of Franco's poorest films ("VIRGIN AMONG THE LIVING DEAD" being the only exception that immediately springs to mind).

Life is short, don't waste 90 minutes of yours watching this crap!!!

COMING SOON: RUSS MEYER, SID HAIG.

Hi Susan. Thanks to Cath and J.D.M. for the inspiration. A special big thanks to Nick N.(Piss off John, stop milking it...ED!)





Letters

THE SLAGGING

Dear Steve,
Who the fuck is Dave Gregory? Or more to the point, who the fuck does he think he is?
I was appalled to read his review of Black Sunday 5 in issue 6 of ITF. Now don't get me wrong, I accept that his review was his own opinion and that he is quite entitled to it, but his systematic and abusive approach to slagging the festival off was way out of order.
Dave Bryan would be the first to admit that B.S. 5 was not the best festival he's done but so what? If it was down to people like Dave Gregory who can just sit on his arse and slag other people's efforts in the genre off then we probably, in fact certainly wouldn't have events like Black Sunday at all.
Black Sunday has come so far because of the brilliant support it gets from genre fans all over the country. Saying that "David Michael Bryan should give up" is doing a disservice to all the fans who have attended the festival(s) since it started and to the genre as a whole. Not to mention a tasteless insult to Dave Bryan himself.
Most of the film reviews were hotly debatable to say the least. Desperate Hours - "not horror". Very good Mr Gregory, but it went down rather well didn't it. Why YOU even said it was "an enjoyable film" so where's the logic?
The point is that everyone knows a film doesn't have to be horror to fit in a B.S. line up. If it did, then there wouldn't have been Darkman, Flatliners or Miracle Mile at a B.S. either would there?
But Gregory saved the best to last - Predator 2 - "A suitably tedious climax". What the fuck is he talking about? Why even your own review of the movie in the same issue is a stark contrast. Maybe he wasn't around to hear/see the standing ovation it got. And of course it got a bigger cheer than Opera which according to Gregory was the most spectacular film of the day! In fact so did Desperate Hours and so did Mortal Passions which was bloody hilarious and an inspired choice for some comic relief in the festival.
I only hope that Dave Bryan continues to build on the success of Black Sunday and his appreciated attention to detail even with touches like the pyrotechnics at the start which create the atmosphere in which to see movies that you could never get at a commercial cinema.
I suggest Mr Gregory that next time you go for a shit instead of talking it, don't forget to squeeze your head. What a clown.

MALCOLM DAGLISH.

P.S. And don't try saying "you would say that wouldn't you" because it won't wash.

THE REPLY

Dear Malcy,
Fuck, Fuck!! "JEAN DE FLORETTE" is a good film but surely, it would be out of place at the "biggest and best" horror film festival even as inspired comic relief. I can only say; "well you would say that wouldn't you"

Yours sincerely,
Dave's friend.

P.S. Dave couldn't reply in person as he is busy sucking his head (?)

Dear Steve,
.....I've been waiting to see "DRILLER KILLER" in your A-Z spot as I never got round to seeing it before it was banned and now I think that I didn't miss much which is a pity after all the hype.
Loved the Steve A. piece and the reviews of V.S. and Zombie 90 but I think putting the poster on a full page was a bit of a waste of space especially as it was only in black and white anyway. (don't get me wrong, I'm not saying you should go full colour. I just think the full page was a bit much!)
I'm not really a fan of the short stories but I suppose I might get around to reading them some day. So it's no big deal if they stay. So long as they don't start to take over the zine.
All the "REAL LIFE HORROR" stuff is interesting and B.J.L. was no exception.
I thought the "DEEP RED" piece was a bit of a waste of space. I've seen the film but it was that long ago I've forgotten everything about it.
The best part of the zine though for me is all the reviews. But I just want to say something about Nick Smith's review of "120 DAYS OF SODOM" I've got the book and I have to disagree with him. I thought everything but the "120 DAYS..." part of the book was total crap, but the story itself was very good (if totally sick towards the end) and it's only near the end where Sade writes in the style Mr Smith quotes. But then that's just my opinion, and what the fuck do I know!

MARK TINGLE, YORKSHIRE.

Dear Steve,
.....Anyway - yours is a good mag. Nice sense of humour, good photos, well produced, and not (yet) slipping away into mainstream + covering turds like "House" or other horror/comedy. However, I can't stand readers who think they can draw + cartoon strips are unnecessary. Plus I thoroughly disagree with 2 reviews in No 6; The "Santa Sangre" s/track - it was great, lovely acoustic Simon Boswell tunes - it was a pity that the hot'n'spicy Mexican music didn't get more vinyl space - and the "120 Days" book review. O.K., I can accept that his plays are boring + the essays are pretentious + who gives - but the main work is incredible. "Boring" my arse!!!

JONATHAN ENGLENDER.

Well seems like nobody agreed with Nick Smith's "120 Days of Sodom" book review. Hey, we're here to get y'all thinking! Controversy...YEAH!!!
There's absolutely NO CHANCE of ITF ever going main-stream Jonathan, don't worry!

COMING AT YA IN I.T.F. 8!

INTERVIEWS WITH TWO MASTERS OF LOW BUDGET SLEAZE - H.G. LEWIS AND NATHAN SCHIFF, PLUS A LOOK AT SOME OF THE FILMS OF BOTH. A CASUAL LOOK AT THE HORROR CENSORSHIT SITUATION AROUND THE WORLD (NEW SERIES!). THE MISSING MINUTES - OPERA. EYE ON OBSCURITIES DOUBLE BILL - FULCI'S "EROTICIST" AND COHEN'S "DEMON" (GOD TOLD ME TO). MORE FICTION, MORE HOME MADE HORROR, THE LAST OF THE GORE GALLERY! MORE REAL LIFE HORROR, THE A-Z MOVES ON TO 'G' AND 'H', FRIGHTNITE I REVIEW, LOADS OF CHINESE FILM REVIEWS, BOOK REVIEWS, SOUNDTRACKS, FILM & T.V. LOTS OF GIVE-AWAYS, THE PRIZE GROSS-WORD, PLUS LOTS, LOTS MORE!!!!!!!!

AVAILABLE END OF SEPTEMBER 91!



FORBIDDEN PLANET

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THE COMIC STORE WITH SO MUCH ~~M~~ORE G

A CHAT WITH THE CARUNCULA KIDS.

What seems like a decade ago I bumped into the gang responsible for the high-point of "Black Sunday 4" at Camden - CARUNCULA. An amazing short (21 mins approximately) film made in the U.K. that packs quite a punch.
Al said "Black Sunday" I was lucky enough to grab a short word with CARUNCULA's Director - MARIANO BAINO and Producer - BOB PORTAL, and this is how it went....2,3,4.....

Q: SO HOW DID CARUNCULA COME ABOUT? WHO'S IDEA WAS IT?
A: It was Mariano's initial idea way back at the beginning of the year and we decided that we wanted to make something that we could actually show around and potentially get other things off the ground. And since Mariano had an idea lying around and we thought we could do it cheaply...
Q: HOW MUCH WAS THE BUDGET?
A: I'm afraid we don't disclose the budget, we'll run a competition through IN THE FLESH to guess the budget??
Q: SO IT WAS REALLY MADE PURELY AS A VEHICLE TO SHOW YOUR TALENTS THEN?
A: Well I guess if you want to be straight-forward about it, it is an extended show-reel, but obviously at the same time it's not purely for that, we are intending to show it and sell it. We're looking to Channel 4 for t.v. and we're also thinking about trying to put it as a sort of support feature but then we'd have to put it up to 35 mm.
Q: WHAT WAS IT SHOT ON ORIGINALLY THEN?
A: It was filmed on 16 mm, but we could transfer it. The trouble is though it's not very often you see a support film these days, but people do break the rules occasionally.
Q: HAVE YOU APPROACHED COMPANIES ABOUT RELEASING IT?
A: We didn't pre-sell it, but we did do some research on whether there's a market for short films particularly on t.v. and Mariano has contacts in Italy.
Q: SO IS THIS YOUR FIRST FILM TOGETHER? HAVE YOU ALL DONE OTHER THINGS IN THE PAST?
A: It's our first film together, but I (Mariano) did something else in Italy at film school and in May I did another short, shot in 2 days.
Q: HAVE YOU THOUGHT OF RELEASING THE TWO FILMS TOGETHER ON A VIDEO?
A: It's a possibility, but at then moment anything's possible.
Q: YOU WENT TO FILM SCHOOL IN ITALY? WHAT WAS THAT LIKE?
A: It was okay, but you know how people in film school's think about horror films? I mean "This guy wants to make horror films, he must be a sub-human!" Which is strange for a country that has such a strong tradition of horror films. Film schools are the same everywhere though, they're stuck in the 60's.
Q: HOW LONG AGO WAS CARUNCULA FILMED THEN?
A: We shot it in August (90) in about 9 days. We edited it in 2 weeks and we had all the sound dubbing to do, because all the sound was post dubbed, there was no live sound at all. That was quite a mammoth task and the most hideously boring part of filming, we spent ages and ages trying to get it right. We did get it done on time though, and there's very few films that don't run out of money half way through. We didn't, but we forged quite a few deals with the equipment houses and lab's and lied about being student film-makers, but that worked very well and obviously through that we set up a network of people that'll be useful for future projects.
Q: SO IT WAS ALL YOUR OWN MONEY THEN, THAT WENT INTO IT?
A: It was a mixture, some of it was personal finance and there was some Italian interest in there, business men and an Italian producer even put some money in, also friends, relatives etc...
Q:AND WAS YOUR OTHER SHORT A HORROR FILM MARIANO?
A: Yeah it was sort of a horror film. About a man who tries to steal a car and gets trapped in it. No-one can see him once he's inside the car and so he starts to eat himself until at the end he gets taken to the junkyard and gets crushed.
Q: WHAT WAS IT CALLED?
A: It's called "DREAM CAR". (see review after the interview!)
Q: AND THAT WAS MADE IN ITALY?
A: Yes, it was filmed on video. Which is why we wanted to go for a nicer look by shooting on 16 mm.
Q: VIDEO FILMED FILMS TEND TO LOOK LIKE WEDDING FILMS A LOT OF THE TIME?
A: Yeah exactly, and there's not a lot you can do with video and it's better editing on 16 mm, we're purists. It nice having the flexibility that if you don't like something you can snip a frame out and add another, which on video it's very hit and miss with most systems, particularly on a budget and it's also very frustrating that you can't insert sections into video that you can with film. You have to lose another generation every time you have to re-edit. And we did have to re-edit CARUNCULA, after we shot some more footage a few days after the initial shoot.


CARUNCULA


PEEKABOO!

Photos by STEVE BANKS.

Q: WHERE DID THE STORY COME FROM?
A: Mariano: Well the basic story came from me. I was working in the Castle, Mayfair, cinema and just sitting around, I thought what if this girl was stuck in the cinema and this maniac wanted to kill her? Then in the end the girl turns out not to be just a girl? I just did the first treatment and we did the rest together.
Q: WHAT SORT OF FILMS WERE YOU INFLUENCED BY? "DEMONS" SPRUNG TO MIND WHILE WATCHING IT?
A: It wasn't influenced by "Demons", it was influenced by Dario Argento obviously, but not particularly by "Demons", I mean I watched "Demons" once and it wasn't bad but not that good. There is that sort of influence in there though.
Q: IS HE A HERO OF YOURS - DARIO ARGENTO?
A: Yes, without any shame, Yes. And while we're talking about this I just want to say that I didn't make a horror film because I knew it would be sold more easily, I made it because I love horror films and for the next 60 years of my life that's what I'm going to do.
Q: HAVE YOU GOT AMBITIONS TO WORK WITH DARIO ARGENTO?
A: Better! Better than him! Obviously I'm ambitious.
Q: SO WHAT'S THE NEXT PROJECT THEN? HAVE YOU GOT ANYTHING ELSE PLANNED?
A: A few things. Whether they'll be features or shorts is still up in the air, but we're scouring other people for ideas because once you've got something made and you can show

people you can pull this off and you're not just full of bull-shit, then the chances of getting something else made is considerably better. I know there is definitely a market and we can get deals.

Q: HAVE YOU TALKED TO ANY OF THE MAJORS OR INDEPENDENTS?

A: We will be talking very shortly to Palace and probably to Guild as well. Also going along to a place called "First Film Foundation", it used to be called "The National Youth Film Foundation" and is basically set up to help young film makers to get their breaks without having to go through the run of the mill, they've got lots of European connections so we're going to meet with them soon.

Q: HAVE YOU TRIED THE STATES AT ALL? OR ANY OTHER COUNTRIES?

A: Well with CARUNCULA, as it doesn't have any dialogue to speak of, it's not limited in terms of international release and we'll try to get it sold in even non-English speaking countries.

Q: HAVE YOU TRIED TALKING TO TROMA ABOUT RELEASING IN THE U.S.?

A: Not yet. The trouble is Troma's idea of releasing a film is taking it and edit it their way, retitle it, package it and destroy ones own creative vision. So that's all up in the air at the moment.

And that's the way it went. Thanks to the CARUNCULA crew for their time!

CARUNCULA CREW - UPDATE!!

Since the interview CARUNCULA has been picked up for world-wide T.V. distribution by "COLSTAR COMMUNICATIONS" and will be hitting our T.V. screens very soon! Alas the censors have asked for some cuts to be made (initial doll mutilation bits mostly!) But at least it'll be seen.

Also Mariano and the gang are on their way to Russia to start shooting on their latest project - "DARK WATERS". A full length horror epic boasting many of the original CARUNCULA crew, namely: MARK MILSOME returns as Director of Photography, SHELDON THOMAS once again handles the musical score and ANDREW M. BARK edits his heart out as before. Shooting is scheduled to start in October (weather permitting!) and I suggest you keep watching these pages for more information as and when I get it! For now though stay tuned to this issue for full reviews of "DREAM CAR" and "CARUNCULA" on the following page.

EXTRA FILM, VIDEO & TELEVISION REVIEWS EXTRA

DREAM CAR

Directed by: MARIANO BAINO.

Starring: ELIO BAINO, SILVIA ESPOSITO ANDREA BELSITO.

As Mariano said in the interview this was made in Italy. It was apparently made for a pirate T.V. station and shot entirely on video. Having said in the interview that most shot on video films look like wedding videos, I must confess that this doesn't. There is a certain style or something that you can't put your finger on, that saves this from that fate worse than death.

The story, as hinted at in the interview, follows a young guy who is obsessed with cars and a girl at his school. One of 'em will kill ya, that's for sure! And in this guys case it's the former.

Whilst strolling through a deserted part of town he comes across an "Audi" parked up with the door unlocked. Thinking it's his lucky night he gets into the car and closes the door. Trouble is now he's in there, try as hard as he can he just can't get out.

Hey I've bought cars like that! Never had an Audi though, good advert for them.

Anyway not long after he gets himself locked in a motorcyclist turns up and our hero thinks his luck has changed, but no, he's just there to kill the real owner of the Audi. In the morning the police show but still no-one seems to notice our hapless auto addict. By this time he's starving to death and starts eating the upholstery...yuck!

You can see the seeds of style that spawned CARUNCULA even at this early stage. It's nowhere near as strong as CARUNCULA but it's a better start than a lot of, so called, decent film makers!

As I said it was filmed in Italy, but the version I was given was in English, so you never know it might surface one day on a compilation tape with CARUNCULA? Hopefully!

THE FILM: **
THE GORE: *

CARUNCULA

Directed by: MARIANO BAINO.

Starring: ROSALIND FURLONG, JOAN HICKS, JONATHAN JAYNES, PETER WADDINGTON.

Now we're cooking! This is damn fine vittles. Where DREAM CAR showed just the symptoms of style CARUNCULA has the full blown illness, and some!

Admittedly there's a lot that reminds you of a lot of other films ,"HELLRAISER" & "DEMONS" to name just 2, but there's nothing new under the sun, and if you're going to draw from other films then I couldn't think of any that deserve it more.

Our little (21 minutes only) tale opens with a scene that'll make any Sindy or Action Man owner cringe; the infamous doll mutilation scene! One gets its face burnt off with a blow-torch, another has its head cut open with a hot knife and a third has a red hot piece of wire shoved through its cheek. Good start huh?

Here we see the "HELLRAISER" bit; with lights and chains swinging everywhere. Very effective.

We switch location now and we're in the living-room of an old woman and her daughter. The daughter picks up a shopping list from the kitchen cabinet and emphasises the word "MEAT", before visiting her baby upstairs and leaving the house.

So far nothing at all has been said. It's not until we join the daughter in the cinema and hear the soundtrack from the screen is a spoken word heard. Very atmospheric!

In the cinema the daughter is molested by the usher who is then killed in the toilet by a mystery assailant and dragged off.

Meanwhile the daughter has moved to a corridor to avoid the pervy usher, but finds herself the prey of the doll mutilator instead. She runs, and the chase is on.

The whole film is very dark and sinister and keeps you guessing. There's a huge twist at the end that I'm not going to tell you about incase it does make it to Channel 4? Needless to say, I loved it!

From the interview I would guess that the budget was pretty low? Even though they kept it close to their chest. This fact is not betrayed at all though, CARUNCULA is as professional and hence big budget as any of the major league contenders. If I were you I'd keep watching that T.V. page and definitely keep an eye out for the name MARIANO BAINO, he's a talented guy!

THE FILM: ****
THE GORE: **



REAL LIFE HORROR

TED BUNDY



Theodore Robert Bundy - born 24th November 1946. He was a handsome and well educated man who over a period of 4 years had killed up to 40 women in 5 American States.

The killing spree started on the 4th of January 1974 in Seattle. When Sharon Clarke failed to appear by mid-afternoon her flat mates thought she had overslept, however upon entering her bedroom they found her unconscious. She had been hit over the head with a metal bar that had been wrenched from the bed frame. Sharon had not been raped but the metal bar was thrust into her vagina, causing lacerations. After more than a week in a coma she regained consciousness but could not identify her assailant. The attack left her with brain damage.

Having made his first assault Bundy was driven by a desire to commit another. His next victim was Lynda Healy, just four weeks after his first attack, this time though he killed. It was after this murder that Bundy realised that killing was an essential part of the sexual act he craved. Six other girls had vanished by mid June. As July started the police had no clues, until the 14th that is when Bundy abducted 2 more girls. The scene was witnessed by several people. A tall good looking man with his arm in a sling had dropped some books and asked a girl if she would help him carry them to his car. He asked the girl to unlock the door and get in. Bundy found this method of abduction successful and tried it time and time again, sometimes with subtle variations, but Bundy was only one out of hundreds of suspects and seemed the most unlikely. He was young, friendly and was a political canvasser. He also worked for the crime commission. The Bundy file soon sank close to the bottom of a big pile of suspects.

As September approached it began to look like the Seattle murders had come to an end, but by an odd coincidence a similar series was about to begin in Salt Lake City, where Bundy had moved to become a law student.

While studying at Utah Bundy abducted six more girls by the autumn of 1974, but one escaped, she was the only one to tell the tale.

While Carol DaRonach was shopping a good looking man walked up to her and introduced himself as a police officer, he explained that he and his colleague had apprehended a man breaking into her car. He asked her to accompany him to it to see if anything had been stolen. As they got to the car Carol was relieved that the car was undamaged and still locked, he then explained that his partner had taken the suspect away and asked her if she'd mind going with him to make a statement. Carol started to get suspicious when they approached an old battered V.W., it was scratched, dented and as she climbed in she noticed that the back seat was torn. When in the enclosed space Carol noticed alcohol on the mans breath, and when he made a U-turn and went in the opposite direction to the police vague anxiety turned to panic, Carol suddenly realised that she had been kidnapped. She made a grab for the handle and threw open the door. With terrifying speed the man grabbed her wrist and snapped a handcuff on it, but as he tried to grab the other wrist he made a mistake and handcuffed the same arm. He then pointed a gun at her head and threatened to blow her brains out. Too terrified to care Carol grabbed the handle and fell out. He followed her with a metal bar in his hand, but a car approached and Bundy fled in his V.W. Half an hour later was telling her story at the police headquarters.

In the early hours of Saturday 16th August 75 Sergeant Bob Hayward drove slowly through a quiet neighbourhood of Salt Lake City. Turning into Brock Street he turned on his headlights, illuminating a parked V.W. The car lurched into motion and took off at high speed. Hayward followed, but the driver soon realised he could not out run the police car so he stopped at a petrol station. Upon searching the V.W. Hayward discovered a ski balaclava, handcuffs, an ice pick and iron bar. He then turned on Bundy and arrested him.

Under questioning Bundy showed the coolness and self confidence that would become familiar to the detectives trying to prove his guilt, but the police found nothing suspicious, all they needed was for Carol DaRonch to identify him as her abductor, but Carol had been so shattered by her experience that her memory was poor. During a line up he was identified by 3 other girls he had tried to abduct. Later that day Judge Cowans signed a warrant charging Bundy with kidnap and attempted homicide.

24 hours later Ted Bundy was known to the headline writers across the U.S.A. By now the bones of 4 more Seattle victims had been unearthed. 20 miles from Seattle. Bundy had only one reason to take them there; to take as much time as he liked with his sexual assaults before strangling or battering them to death. Within 8 weeks Bundy was out on bail, his mother had borrowed the money, thinking her son was innocent.

The only evidence the police had was the fact that Bundy's blood group was the same as the blood found on Carol DaRonch after her struggle with him. Also strands of hair were found in Bundy's car that matched Carol and Melissa Smith (who was found violated and strangled, her face was so battered that even her father failed to recognise her.) But in 1975 neither the blood or hair evidence was conclusive. When Bundy finally walked into court in Salt Lake City on 23rd February 76 most of the spectators assumed the police had made a mistake. This decent looking, clean cut man could not possibly be a serial killer. The case against Bundy looked thin and circumstantial. In the prosecutor's closing arguments he admitted that the evidence was circumstantial, but when he went on to point out the odds against such evidence leading to the wrong person everyone in court recognised the



power of his argument. The following day Judge Stewart Hunson found Bundy guilty of aggravated kidnapping, Bundy sobbed and pleaded not to go to prison, he was sentenced to between 1 and 15 years.

In January 77 Bundy was moved to a prison in Aspen Colorado. The authorities there were beginning a convincing case that he had been responsible for the abduction of Caryn Campbell. A man answering Bundy's description had been seen in the hotel on the evening of her disappearance, also the crowbar found in his car matched the depression found in her skull. Altogether, the new case against Bundy looked more convincing than the previous one in Salt Lake City. Bundy appeared in court in Aspen on the 7th June 77, he had decided to act as his own defence council, this led to the decision to allow him in court without manacles. During the lunch hour Bundy jumped from the 2nd floor window, but was found 8 days later. The trial dragged on.

On the 31st December 77 Bundy escaped again, this time though it was from his cell in a Garfield County Jail through a hole in the ceiling, by the time the alarm was raised he was in Chicago. Two weeks later Bundy was at it again, this time he attacked 4 girls at their sorority house, 2 were beaten, 1 was strangled to death and the other died on the way to hospital. Later in a small house just 6 blocks away he attacked 2 more girls, beating them with a wooden club. The Chi Omega murders made nationwide headlines - but no one suspected Bundy.

On the 15th February 78 Bundy was picked up again, insisting on his total innocence, and that his apparent connection with a chain of sex murders was pure coincidence. However Bundy was right about the evidence against him being circumstantial, except for the bite on one of the victims buttocks. The police took an impression of his teeth, which convicted him of the murder. Once again Bundy decided to act as his own defence lawyer.

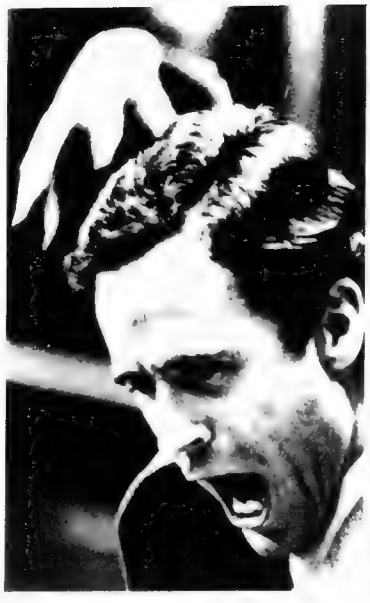
The trial began on the 25th June 79 in Miami, the jury took only 7 hours to find him guilty on a long list of indictments. When asked if he had anything to say, he replied with tears in his eyes "I find it somewhat absurd to ask for mercy for something I did not do."

Judge Edward D. Cowart sentenced Bundy to die by electrocution, concluding "I bear you no animosity, believe me, but you went the wrong way partner. Take care of yourself." From the Raiford penitentiary, where he was placed on death-row, Bundy continued to fight for his life. On 7th January 80 Bundy was tried in Orlando for the murder of Kimberly Leach. Colour slides were shown and the medical evidence seemed to indicate that the girl had been raped in the van, dressed again, then taken to a hut, stripped and possibly sodomised? Bundy was again found guilty. Two days after the trial he married a girl named Carole Boone. He had met her some years earlier and she had stuck by him.

Bundy's final appeal had been turned down and the date was set for his execution. He tried to bargain for his life by offering confessions in exchange for a reprieve. He told how one of his victims had offered to help him carry his briefcase when he was walking on crutches and how as she bent to put it down he picked up an iron bar knocked her unconscious then bundled her into his car. The confessions did not create any reprieve and at 7 am on the 24th January 89 Bundy was led into the chamber at the Starke Prison, Florida. An invited audience of 48 people were waiting to witness his death. At 7.07 the switch was thrown, Bundy's body strained upwards in the chair and a minute later the current was switched off. Bundy was pronounced dead. Outside a crowd carrying "Fry Bundy" banners cheered as the execution was announced. Pictures of Bundy's dead body appeared in many newspapers.

Bundy was an example of what has become known as a serial killer. A form of violence which has grown in the past years, particularly in America. The motive in the majority of these cases is sex, killing has become a bad habit. On the day before his execution Bundy talked to Dorothy Lewis, a New York psychiatrist, and certain facts became apparent. Bundy was possessed with a violent temper from an early age. Something which he could never understand. Much of his rage was directed at his mother. Another drive in Bundy was a craving to be famous. Killing girls and outwitting the law gave him a sense of achievement. Also from an early age Bundy had been a compulsive masturbator and later became obsessed by sadistic pornography, but such acts did not satisfy him. He later admitted that he often strangled his victims during the sexual act. Viginas were stuffed with twigs and dirt and the women were sodomized with objects such as aerosol cans. Some of the bodies, although partly decomposed, had freshly washed hair and eye make-up had been applied, indicating that he kept them for acts of necrophilia.

He also admitted that at first he had to struggle with his conscience in order to violate and kill his victims, but he soon conditioned himself to treat them as throwaways. According to Bundy he received no gratification, he did everything possible, within reason, not to torture these individuals unnecessarily, or at least not physically. After the crimes he felt drained, shocked and remorse, as well as horrified by all the risks he had allowed himself to take.

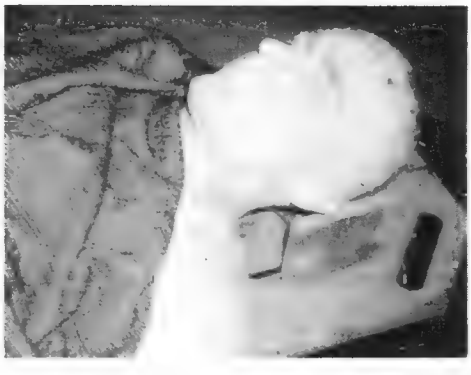


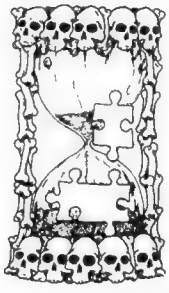
Perhaps the most disturbing observation Bundy made to Stephen Michaud (co-author of "The Only Living Witness" the story of Bundy) was "somebody that was truly shrewd, with a little bit of money, could possibly avoid detection indefinitely it has always been my theory that for every person arrested and charged with multiple homicide there are probably a good few more out there."

(RHIAN C.)

P.S.

THOMAS HARRIS reportedly used TED BUNDY and that other nasty piece of work - EDWARD GEIN as influence when creating the main skinning/slasher character in "SILENCE OF THE LAMBS". As you can see though truth is more often than not stranger (and nastier) than fiction.





THE MISSING MINUTES

Firstly I've gotta introduce this section properly; It's primarily a regular feature looking at films of the past and present that for one reason or another have suffered a fate worse than death at the scissors of somebody. It's not really intended as a guide to censorshit in horror films, more to catalogue the minutes cropped because of tape length etc... That's not to say I won't be taking a look at the more severe victims of the censors knife, eventually, but for the moment I'll be concentrating on pre-censor slicing.
This issue's chosen target is that infamous "video nasty" - DRILLER KILLER.



Story-wise I'm sure you're all aware of it,such as it is? If not then see the A - Z in ITF #6. Just to refresh your memory though: A nut - Reno, is, to say the least, a temperamental artist. He lives in a flat with his girlfriend - Carol and their bisexual friend - Pammy. Everything starts to get Reno down one day and so he decides to start a new hobby of perforating the city's down and outs, and that's about the size of it.
There's not a lot of difference between the U.K. version and the UNCUT, mostly dialogue and only one scene in the middle of the film.

The opening titles have changed. In the U.K. - VIPCO release the first title is "The Driller Killer" but in the uncut we get "A Rochelle Films Release, Copyright c MCMLXXIX" followed by "NAVARON FILMS" and "Presents", then "The Driller Killer"

EXTRA SCENES: After the first drill killing, Pammy finds the guts of a rabbit in the trash-can. In the U.K. version we cut from Pammy screaming and running through the door to the band from the flat below playing live. In the uncut we join Reno and Carol getting ready to go to said gig, Reno is hassling Carol about getting ready quicker and also moaning about having to go at all, he spends all day listening to them. In between this argument we see the bisexual flat-mate - Pammy and her girl-friend getting ready and talking about the singer of the band they're going to see.
Reno then starts playing Toreador with the buffalo he's painted and threatens to cut his eyes out, he pulls out a flick-knife and slightly nicks the painting. Then he tells the canvas that he loves it several times, caressing it too.
We cut to the band on stage and various crowd shots, accompanied by an excruciating guitar solo. We then see Pammy in the toilet being verbally hassled by the singers girlfriend and told to stay away from her property.
Reno is next seen playing pinball and talking to Pammy about creeping to his art agent and letting him fuck his arse, his art agent is as bent as a nine bob note. We then join the U.K. version as the band are in the changing room....



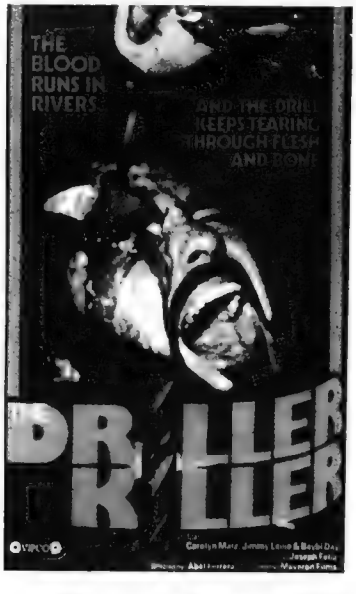
CHANGE OF EFFECT: Reno lures his bent agent back to his flat and kills him for not liking his work. As he nears the agent the screen goes red on the uncut version and black on the U.K. This also happens at the very end, just before the titles roll and stays on screen a bit longer too.
And talking of titles; the U.K. version is up on that respect. The uncut one runs out of titles after the heading "Picture", where as the U.K. continues with "Grips", "Editors", "Production" etc....

As you can see there's not a lot of differences, having said that it alters the running time quite a bit though, so it must be more than it seems.

U.K. (VIPCO) = 85 mins 3 secs.
UNCUT (DUTCH) = 94 mins 17 secs.

Anyway I'm always open to suggestions about titles to cover, and all possible effort will be made to help you with any queries you have.

NEXT ISSUE
I'll be charting the missing minutes from the Argento masterpiece OPERA. Maybe it'll be easier than Driller Killer as most people have seen it recently?



FACT
THE AMSTERDAM RUN

Amsterdam: city of vice, horror heaven. Where else can you wander into a record shop and see "Faces of Death" for sale next to the "Laurel and Hardy" collection? Believe me, those of you who haven't been on your own special shopping trip to this fair city; there ain't nothing to beat the pleasure of walking the streets, checking out all the vid shops, pausing to ogle fondly such delights as "Zombie Holocaust" and "Maniac" which grace the shelves of most rental stores within the city centre. The main problem is trying to get the mean bastard shop keepers to part with these gems.

Sell thru changed most of this, fortunately. There are now several shops that sell spanking new copies of such uncut delights as "The Beyond" and "Texas Chainsaw Massacre 2". What more could a ravenous gorehound want? There's just one thing you should remember when you're slappin' your wads across the counter, greedily licking your lips as you stare lovingly at your aquisitions. And that's the return trip home, and what will be waiting for you when you get off the ferry and try to put your size nines back on the blessed earth of good ole blighty. Customs. Even the name has an evil ring to it, doesn't it? A sort of vicious, repressive sound; a bit like Vice Squad. Yeah, that's another one. And by importing horror goodies into England you could come up hard against both fuckers.

So there you are; you've spent all your dosh on whatever gems you can find; let's say for example "2000 Maniacs", "House by the Cemetery" (with gratuitously extended poker scene fully intact), "Chainsaw 2", a throat-tearing, eye-digging uncut "Demons" - you get the picture. You're on the ferry home, sitting through "Beetlejuice" or "Lock Up" or whatever horrors P&O have inflicted on you in the name of entertainment, and getting nearer and nearer to dover cliffs, your heart's going trippety-trip, and you've got a nice sheen of sweat going, cos you know you always get stopped by the customs crew. But the previous five times they've scanned the first 5 minutes of your films and let you through. But each time you just know deep down, that this time you ain't gonna be so lucky. This time the bastards are gonna take one look at "Beyond the Darkness" and slam you in the dark, dripping hole for the rest of your natural.

So why do it? Why put yourself through such agony? You know the answer as well as I do. Cos it's the only way you're going to get good quality originals at a decent price. And there's nothing like buying them for yourself. Besides, beneath all the sweat and the misery, there's a bit of a thrill there too. The relief when you finally do get through customs has got to be experienced to be believed. It puts you on a high for the rest of the week. But that's jumping the gun a bit. First off, you've got to get through.

The walk down the corridor towards the check point is bad enough. You have to queue up at the passport check. You feel your legs like jelly, and you just know that your eyes are darting everywhere. Nervous? That's a joke. If you've ever seen Brad Davis going through the Greek customs in "Midnight Express" you'll know exactly what I mean. The queue gets shorter. You've got your passport in your sweaty little mitt. They're not gonna put me on computer check again are they? For fuck's sake. Just cos I'm wearing a leather and I've got long, untidy hair. Yep, get in the corner with all the Hari Krishnas and Moonies while we run your details through the computer, sir. Up your ass, shit breath. Ten minutes of waiting, knowing that the customs check is still to come, lurking just around the corner....Ho-hum, what fuckin' fun.

Then you're on your way again, cleared on the computer. (Next time I'll wear a fuckin' Duffle and NHS specs). And there it is...looming up ahead of you: NOTHING TO DECLARE. So you heft your bag full of uncut goodies and prepare to walk the gauntlet.

All sorts of thoughts rush through your head. Shall I stare straight ahead, or should I grin at the fuckers? Eight of the bastards; four either side of you. Oh well, here goes nothing... You take a step forward, a pious beam of innocence on your unshaven face. Two steps. And you can see the bastards looking at you. But no-one's stopped you yet. You take another step. Shit, you're gonna make it, boy. You're gonna...

"Good morning. Do you realise you are passing through the nothing to declare checkpoint?" Heart sinking, you're waved to one side. A smooth faced git with a stormtrooper smile asks you politely where you've been. Amsterdam? And where did you stay? "Er, nowhere." "Could you empty your bag please." It's not a question. So out comes "Beyond the Darkness" thank fuck you put price stickers over the back cover shots of leg-chopping and necrophilia. "Ah," says the official, "H.G. Lewis." What, this nazi has heard of the guru of gore? Hey, maybe I'm in with a chance. A lenient customs officer. "Hellraiser 2: Hellbound," he says admiring the cover. "I'm a bit of a Clive Barker fan myself." You don't say. So gi'us it back and I'll be on my way. "You know these films are illegal, don't you?"

"Eh? 'Hellbound's' on sale in this country. So is "2000 Maniacs". Innocent expression.

"Yes. But only in highly cut forms." Just my luck. A C.O. who knows his horror stuff. So I'm slung in a small room and strip searched, while my beloved films are carted off to be inspected. Yes, I did say strip searched. Cos being the silly bastard that I am, I shoved a horror film catalogue up the back of me shirt, knowing that if customs find it they'll think I import on a regular basis and fry me. So first off they frisk me: "I'm not happy about your back pockets. Can you drop your trousers a little way?"

"Are you strip searching me?"

"No. We can only strip search you if we find evidence of concealed objects on you during the body search." So I gingerly lower my trousers, just a little bit. And what flops out? No, not that. The bloody catalogue. And when the boys see that, it's all the way time. Togs off.

So I'm standing there in all my naked glory, two goose steppin' perverts staring at me like I'm a piece of shit, and there's mercy in those bland faces, believe me. "Lift up your penis." Hey, he said it like a dentist would say "open your mouth." So I waggle me piece in front of em like some fuckin' flasher. Then it's bum time. Spread em wide kid. Well whaddya know. They spared me the plastic glove treatment. I should be thankful for small mercies I suppose.

"You can put your clothes on again now." Very decent of you, ass eyes. Then I'm left with the worlds greatest Clive Barker fan, as I wait for the judgement to come back regarding my confiscated films.

"Could be heavy penalties," offers my captor, his eyes glinting behind his rimless glasses. His smirk is wide enough to slot a plate in it.

"Yeah?"

"Oh yes. Importing foreign horror films is not tolerated." Is that a fact? "Which ones do you come down hard on?" I ask, doing a mental fast forward of the collected atrocities to be found in "Darkness".

"If you're found in possession of "Cannibal Holocaust" or "Faces of Death" you could be looking at a sentance." Ha, ha, I laugh hysterically. I'd searched every shop in Amsterdam for "Faces..." but they were all temporarily out of stock. And to think I was pissed off at the time.

Then it's all over. The other clown comes back carrying my six films, (yeah only six - I ain't made of money.) I look at his face. He's not happy. Smug-smirk gives them back to me. I look up astonished. "You mean they were okay?" I find it hard to keep the amazement out of my voice. Specs nods tersely. He's not happy either. I could see they wanted blood.

But I'm out. And thanks to some arsehole who'd stuck hash in the coach bogs, resulting in an extensive search, I haven't missed my transport home. Oh glorious day. I look at my films. Talk about incompetence. The silly bastards had only run through the first five minutes of each film. How irresponsible can you be? After all, the moral health of our beloved country is at stake here, right? Right?

(LEATHERFACE MICK)

HOME MADE HORROR ! GRATUITOUS VIOLENCE & GARLIC.

Directed by: JUSTINO GAVELETO.
Starring: J.D., LISA, TROG, KRISTY, REBECCA, ANGELA, LYNDSEY, TAJA O'NEIL

Well I guess this is the deciding moment? The last time I reviewed a film by Justino I said that this one would be the one where I opted for arty farty bollocks or just bollocks as a description of his work. Read on dear reader,read on!!

We start somewhere in the past, I would guess, judging by the clothes? The story starts in the garden of a large derelict house. There's a fight taking place in the garden between a guy and several girls. One of the girls has her neck broken and the guy gets shot, ahh but t'was only a dream, or a memory in slumber?

The guy having the dream is squatting in the old house and doing a bit of serial killing on the side, if the body parts sprinkled around are anything to go by?

Anyway a photographer and 2 girls turn up and start to take "modelling" snaps in the ruins (God only knows why they'd want to do it in such a shit-hole? I guess poetic licence?) Trouble is matey boy is up now and wants blood.

The story is pretty incomprehensible, even worse than the others I'd say. The production values are non-existent and the budget must be about 5p, and that's being generous!

It has one thing over DEADHEAD though; it's got a soundtrack that actually runs on the film. DEADHEAD came with its own audio cassette. The trouble is though the music is so fucking irritating!

As for the promised verdict. The considered opinion of this Editor is: BOLLOCKS!!!



THE JIGSAW MAN

CREATED BY JOHN SIMPSON 1990.





MEGA-ZOMBIE

GORE GALLERY

Yet another FREE section. I'm looking for some decent artists to fill these pages! If you're good enough you'll get an A4 page to yourself, and a FREE copy of that issue to keep! Just send along as many sketches as possible, preferably horror related! To the usual address.
Deadline for #8 is 31st AUG 91.

This here artwork is the work of STUART CHADWICK. Kick arse OTT stuff!





GORE GALLERY

The guy responsible for this deviant art is K TAYLOR, who obviously speaks my language - ZOMBIE!!!











FILM, VIDEO & TELEVISION

R E V I E W S

Before I start on the film/t.v. reviews for this issue I'd like to correct a mistake in my "MAN BEHIND THE SUN" review, last issue. Apparently it is infact a Chinese film in Cantonese and is about an experiment camp in occupied Northern China in WW II. Occupied by the Japanese. Thanx Greg! Sorry everyone else!

DID THE EMPEROR KNOW?

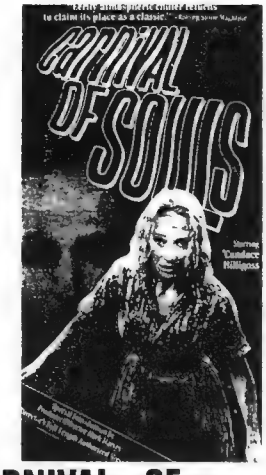
Broadcast on: CHANNEL 4.

This disturbing documentary explored the possibility that, after the second world war, the Japanese Emperor should have been made accountable for the war crimes committed in the name of the Rising Sun Empire. It explored the activities of Manchuria Squadron 731 and their vile, heinous experiments in bacterial warfare. Do the words 'Squadron 731' ring a bell? If you read the last issue of ITF, they should. The already infamous atrocity film 'MAN BEHIND THE SUN' was based on events in this real-life experiment camp, and every sickening event documented in the film is true! From the freezing experiments to dropping bombs on tied-up prisoners, every atrocity inflicted on the 'Maruta'(meaning, literally, 'log of wood') is present and correct.

So why weren't the perpetrators of these war crimes ever brought to justice for the deaths of the estimated 3000 plus, P.O.W.'s killed in the camp? Well, here's the most disturbing part: they struck up a deal with the Americans! In exchange for the documents pertaining to the crazed experiments, those responsible in the camp were guaranteed immunity from prosecution! Un-fucking-real! Not only that, many of them went on to become much respected lecturers, doctors and the like in the Japanese post-war community! Indeed, one of Japan's largest drug-manufacturing companies was founded by an ex 731 medical officer! It just gets madder and madder; what the hell the Americans did with the data gathered at the expense of so many human lives is anybody's guess. Many of the main camp staff/experimenters are still alive today, but forever unaccountable for their crimes. The presenter of the documentary at one point tries to interview several of the surviving officers, but they refuse to speak to him. Not surprising really - if you were cutting people open while they were still alive or injecting them with tetanus in the name of 'science' would you want to reminisce happily about it? Thought not. A sobering reminder of the depths to which the human animal can sink in wartime situations. The human race doesn't come much lower than this. This documentary gives a new power to "MAN BEHIND THE SUN'. Unfortunately.

(GRAHAM RAE)





CARNIVAL OF SOULS

Directed by: HERK HARVEY.
Starring: CANDACE HILLIGOSS, FRANCES FEIST, SIDNEY BERGER, ART ELLISON.

So this is a cult classic then, I always wondered! Good old Palace have graced us with a straight to sell-thru version of this 1962 "ground breaker"! The version is apparently 5 minutes longer than any other previously available print, with some footage being recently re-shot and fitted in seamlessly. Don't be fooled by the awful, unsuited cover, this film is brilliant and indeed a classic.

The film starts with two cars racing, guys in one and girls in the other. As they race across a rickety old bridge the girl's car is nudged by the other and leaves the bridge, plunging into the murky waters below and sending its occupants to a watery grave...or are they? They drag the river, but can't find the car anywhere. Then suddenly from out of the muddy depths comes one of the girls, some 3 hours after the crash. She's slightly dazed but alive...or is she?

It looks like a film made in 1962 as far as the acting, setting and black and white film is concerned, but is way ahead of its time in a lot of other ways. There's a sense of style rarely seen in films of this era, to my mind anyway, and some great touches!

Back to the story; The "Survivor" of the crash doesn't want to stay in the nearby town after the accident and so gets a job playing the organ in a church miles away. Trouble is she keeps seeing a white faced ghoul everywhere and getting blackouts where she can see everyone but no-one can see her.

There's some wonderful spooky ghoul sequences, slow-motion and all! The atmosphere is pretty sinister in places and there's a nice, if a little predictable, surprise ending. It does smack of "The Twilight Zone" a little, but that's no bad thing. Buy this NOW!!!

THE FILM: ****
THE GORE:

DEADBEAT AT DAWN

Directed by: JIM VAN BEBBER.
Starring: PAUL HARPER, JIM VAN BEBBER MEGAN MURPHY, RIC WALKER, MARC PITMAN

Now here's a film that's got a lot to live up to! Plugged in "Deep Red" and many other U.S. mag's, it's become a bit of a cult classic without ever being shown this side of the pond.... until now! It's now been released in Germany - UNCUT, in English with NO subtitles (see "The Back Page" for more details!) As I said it's got a lot to live up to, and that it does, with plenty to spare!

With a budget of very little (?) this baby packs a pretty vicious punch, I can tell you! Jim Van Bebber sets his little tale of gang warfare in the gutter and that's where it stays, showing us the ugly side of life in American cities, you won't find any of this on a glossy tourist brochure. As star, writer and director of "DEADBEAT..." Jim Van B. is obviously a very talented guy. Currently doing directing duties on the Chas Balun scripted - "CHUNKBLOWER" I think we'll be seeing a lot more of J.V.B. in the future!

For now though let's concentrate on "DEADBEAT..."! The story follows a young gang member - Goose (Van Bebber) who decides to give up the gangs for a life of love and peace with his girlfriend. Trouble is just as soon as he hands in his notice as leader of the pack, two members of his old enemy gang decide to bump off his Mrs while he's out doing a drug deal. Goose is devastated by this and handles his grief by diving into a bottle and up a needle.

The whole feel of "DEADBEAT..." is sleazy and, I would imagine, true to the fact? You could actually be there with the gangs! Such is the feeling of realism!

Anyway Goose is picked up by the new leader of his old gang and brought back into the fold. They're about to pull off an armed robbery and need as many men as possible. Trouble is now his old gang has merged with the gang who killed Goose's girlfriend and Goose ain't happy at all!

The robbery takes place and of course Goose and his gang are double-crossed by their new allies. In the struggle Goose gets hold of the bag of money though and legs it.

This film has the stuff cult classics are made of, by the bucket load! There's a real talent behind this. I mean even the acting is pretty damn good (with a few exceptions!) and you don't find that very often in films made on the obviously low-budget that "DEADBEAT AT DAWN" was.

I haven't mentioned the ending, just in case it is ever released over here? Needless to say though it'll have you hanging from the ceiling by your finger-nails and reaching for the sick bag on the back of the chair in front. Perfection on celluloid!

THE FILM: **
THE GORE: *

DEAD PIT

Directed by: BRETT LEONARD.
Starring: JEREMY SLATE, DANNY GOCHNAUER, STEFFEN GREGORY FOSTER & CHERYL LAWSON.

Why the hell hasn't this been released in the U.K. yet? I mean it's a pretty good film and there's not enough gore to make it unreleasable? Ohh well maybe one day someone will wake up.

I expect you remember this in Fango'? It must have been 2 years ago? Well it's not half bad ya know! Not brilliant, but not half bad!

We start sometime in the not so distant past at a "State Institution for the Mentally Ill" (Nut-House). Here one of the doctors is carrying out gruesome experiments in the basement on various inmates, another doctor is helping to conceal his work, but eventually flips and kills his colleague when he discovers just exactly what he's up to, sealing up the basement behind him.

We skip forward to the present and a young girl turns up at the Institute suffering from memory loss. At the same time an earthquake strikes the area and the seal to the basement is broken unleashing the evil doctor into the dreams of the girl...or are they just dreams? People seem to be disappearing!

This is your usual "RE-ANIMATOR" rip-off, but it's quite well done, for a change! The finale has an army of rampaging zombies coming up from the basement looking for blood, and finding it!

There's some nifty gore that'll get you howling, but the ending is very dumb and every plot twist is well sign-posted to anyone with half a brain. Having said that though, this would stand head and shoulders over many other straight-to-video U.K. releases if someone would have the sense to stick it out! Entertaining hocum!

THE FILM: *
THE GORE: *



HEAVY METAL

Directed by: GERALD POTTERTON.
Starring: ?

"Heavy Metal", as I'm sure all you comic readers know, is an American anthology magazine that showcases U.S. and European comic art. Through "heavy Metal", English speaking audiences got their first exposure to European comic giants Moebius, Enki Bilal and Milo Manara as well as Americans Richard Corben and Charles Burns, to name but a few. What some of you may not know is that in the early 80's, an animated feature film based on several stories that had appeared in the magazine was made.

After an impressive opening sequence, an astronaut returns home with a gift for his young daughter. This gift,



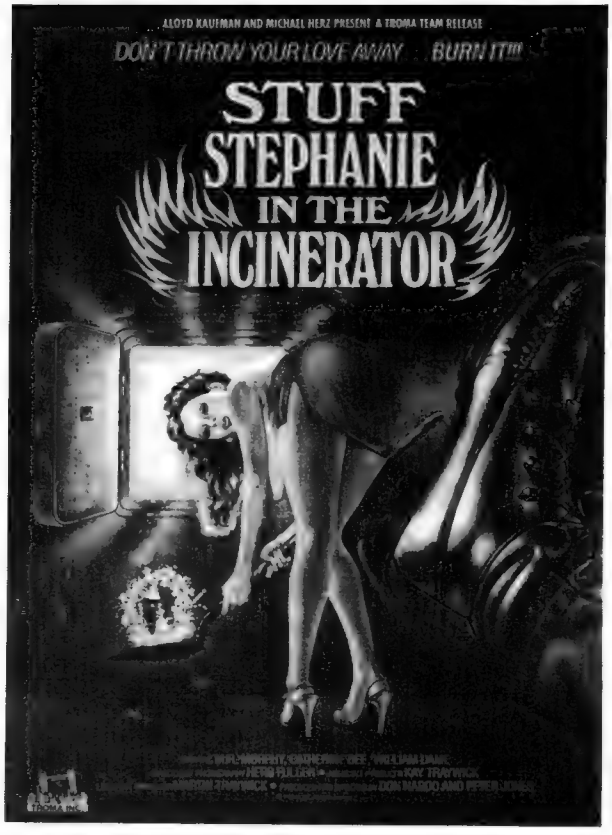
however, turns out to be the "Loch Nar", a glowing green sphere that is the embodiment of everything evil. After it melts the astronaut, it shows the girl stories that illustrate its evil nature.
"Harry Canyon" is the story of a cab driver in the New York of the future who gets mixed up with evil Venusians and a saucy scientist's daughter who all want to get their hands on the Loch Nar. This segment, by the way, was written by Dan O'Bannon.
"Den", based on the Richard Corben creation, tells the story of a wimp who suddenly finds himself on a different world in the body of a musclebound barbarian, and his involvement with two mad monarchs who both worship the Loch Nar.
"Captain Stern", based on a story by comic legend Berni Wrightson, is about a space criminal's court case that is rudely interrupted when a witness turns into an 18 foot tall musclebound maniac hell bent on killing the defendant.
"B-17", the shortest and best segment, shows what happens to the pilot of a crippled WW II bomber when the Loch Nar turns the dead crew members into crazed zombies.
"So beautiful, so dangerous" tells the light hearted story of a presidential secretary who is kidnapped and seduced by coke sniffing aliens.
"Taavna", the final piece, is the tale of a lone amazon like warrior who takes it upon herself to avenge a city that has been destroyed by a band of evil looking cutthroats, with the aid of a pteradactyl and her trusty golden sword.
This is another good segment that features some very impressive animation, and it also provides the loch nars ultimate downfall.
On the whole, this is an unusual and entertaining film that is only marred in places by some insipid animation and a dodgy heavy rock soundtrack. Don't let that put you off though, it's still worth tracking down, especially if you're a comic reader. There's even a surprising number of decapitations and splattery gun battles to keep you gorehounds awake. Recommended. (NICK NEWPORT)

THE FILM: ***
THE GORE: **

ROADKILL:

THE LAST DAYS OF JOHN MARTIN
Directed by: JIM VAN BEBBER.
Starring: ?

Considering the running time is only just less than 15 minutes, there's a hell of a lot crammed into this sleazy number. Directed by the guy who gave us the excellent "DEADBEAT AT DAWN", "ROADKILL" once again displays the awesome talent Jim Van Bebber. Although he doesn't star this time around, you can see the little tell-tale J.V.B. touches that add to the realism.
We meat (Ho! Ho!) our "hero" in his kitchen, sorting out the days hunting on the highways and bi-ways. I think his prey this time was a cat? Whatever it was he wolf's down the squelchy bits with great delight before settling down infront of a blaring t.v. with a snack.



Whilst he's wandering around his kitchen we see something moving under a sheet on the floor, he pulls it back to reveal a pile of intestines with a beating heart still attached. It's little touches like this that put Jim Van B. head and shoulders above most people.
Our man is not content with cats though and so sets out after bigger game.....
There's more than a hint of "TEXAS CHAINSAW MASSACRE" in "ROADKILL", but that's no bad thing, for sure! It is more gory than T.C.M. though, with a few stomach churning, gut chomping moments. Cheaper = Nastier, or so it seems? And they ain't much cheaper and nastier than "ROADKILL". Brill!

THE FILM: ***
THE GORE: ***

STUFF STEPHANIE IN THE INCINERATOR

Directed by: DON NARDO.
Starring: CATHERINE DEE, WILLIAM DAME, M.R. MURPHY, ANDY MILK.

Yes folks it's TROMA time again, that time of day when we like to put one of the latest TROMA offerings under the very warm spotlight and see if it melts? Hey this one doesn't only melt it makes pretty patterns on the carpet too!!
To start with; great name! Next; shit film! And it goes something like this: A guy's working on an aircraft in a hanger when 2 heavies come in, tie him up, drug him and the next thing he knows he's waking up in a strange house, dressed in a tux and matched up with a girl called Stephanie (aha!) by a kinky old bag, that to my mind looks like a man in drag, who wants to watch them screwing. Weird stuff huh?
The acting is the worst I've ever seen (well almost!) and the production values, just as bad. Where the hell does Lloyd find these films? You'd have to look long and hard to find anything this bad believe me. I think it's just a knack he has?
Anyway our hero finds out that Stephanie too is a prisoner and has been for a long time. They both refuse to entertain the old bag and instead work out an escape plan, which of course fails miserably, but in the process our two prisoners fall for each others charms and end up humping in the shed watched secretly by the old bat. Now that she's got her wish though she wants our hero for herself.....here there's a huge entertaining twist that I've hinted at but that's all you're getting.
As I said a shit film, but quite a good laugh in its own way. Entertaining goreless amateur hocum.

THE FILM: **
THE GORE:



DEMONIA

Directed by: LUCIO FULCI.
Starring: MEG REGISTER, BRETT HALSEY, LINO SALEMME, CARLA CASSOLA.

It's a shame that this Lucio Fulci picture is so bad; causing about three quarters of the 50 strong audience to walk out through sheer boredom, because we were all sure that the old chap was making a comeback in the meaningless bloodshed department. However, the few scenes of supersplatter are numbed beyond belief by reels of tedious and often incoherent plot.

An archaeological expedition are searching the ruins of an old convent where, many years before, three nuns indulged in sin. They made love to and then murdered their men, and after child birth they threw their offspring on the fire. When the local townsfolk heard of their atrocities, the nuns were crucified in the basement of the convent, but not before the town was cursed. So when the unholy tomb is reopened an evil spirit escapes to possess a girl and occasionally kill some superstitious member of the quiet town.

I'm well aware that we don't watch a Fulci film for its artistic depth, but the barely noticeable "suspense" build-up scenes and the incomprehensible plot turns only add to the usual flaws such as poor characterisation, flat direction and atrocious dubbing.

For very patient people, watch out for the following scenes; nasty nun pulls a chap's tongue out as far as it will go and then nails it to a barrel, a fortune teller has his eyes scratched out by her pet cats and a man is slowly pulled apart as his legs are stretched in two different directions. Other-wise poor.

(DAVE GREGORY)

THE FILM: *
THE GORE: **

FRANKENSTEIN UNBOUND

Directed by: ROGER CORMAN.
Starring: JOHN HURT, RAUL JULIA, NICK BRIMBLE, MICHAEL HUTCHENCE.

So the old guy is back in the director's chair then, after a gap of 19 years. I bet he wishes he'd made it the even 20 after the press this has had? Hey guess what? I'm not going to argue! After the totally brilliant Poe adaptations that earned him his reputation and a very long rest, this is the best he can do? I'd go back into permanent retirement if I were you Roger! It's not that FRANKENSTEIN UNBOUND is totally awful it's just dull and completely forgettable. Pity.

John Hurt plays a scientist in the future, a pretty damn bleak future where holes are opening in the sky and time and space alter through these holes; A hole will open and one of Genghis Khan's soldiers on horse back will appear on earth.

Anyway John Hurt gets pulled into one of these holes and taken back to the time of Mary Shelley. He has with him a talking car, that does practically everything and not a lot else.

He meets Mary Shelley and tells her that her book will be a classic of all time, but she hasn't even had it published yet. At the same time there's a Dr Frankenstein living nearby who coincidentally has a monster roaming the woods creating havoc. John Hurt gets involved with Mary Shelley in the biblical sense and Dr Frankenstein in the monsteral sense, trying to stop his ghastly work.

As you can see the story is totally unbelievable and ridiculous. Okay so it's quite entertaining, I suppose? But check your brain in at the door! There is a bit of gore, but once again nothing spectacular! On the whole unimpressive stuff from a director who proved he can do better a long time ago. Straight to video shelf filler!

THE FILM: **
THE GORE: **

JACOBS LADDER

Directed by: ADRIAN LYNE.
Starring: TIM ROBBINS, ELIZABETH PENA MATT CRAVEN, PRUITT TAYLOR VINCE.

This is quite simply FUCKING SUPERB!! A stylish and savage film that'll have you gripped to your seat with no release 'til the end credits roll.

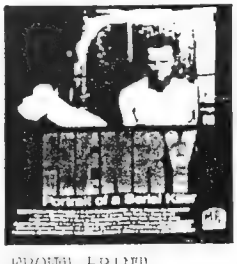
It follows a Vietnam vet' by the name of Jacob Singer. It's twenty years since the war ended and Jacob has started to have really weird flash-backs and frequently loses track of reality, but why? Some of his fellow vet's are suffering from the same things and Jacob starts to suspect an army plot.

You really have to keep your wits about you when watching JABOBS LADDER as it gets a bit confusing at times, what with all the flash-backs and reality lapses. It's well worth it though believe me!

Jacob is told to keep his nose out by the authorities, in no uncertain terms, but it doesn't put him off, he must find out the truth! Then he gets a lucky break when an ex-army chemist contacts him and tells him about "The Ladder" a drug designed to enhance the killing instinct that was tested on Jacob's unit without their permission.

A clever story and great twists make this one of the most refreshing and disturbing films for a long time. Ohh yeah there's very little gore, but you won't notice, or care. Brilliant!

THE FILM: ****
THE GORE: **



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BACK PRINT.



Ever since the Chinese Ghost stories screened on channel 4 at christmas and the few shown at various Black Sundays almost every horror fan seems to be looking to the east for something new and original, and I'm no exception. With that in mind this here is a brand new regular section, where I'll be reviewing a wild and (mostly) wonderful selection of oriental offerings for your delectation.
This replaces the planned look at the films of TSUI HARK, as many of his classic's will be covered in this section, now, and in future issues!

THE KILLER

Directed by: JOHN WOO.
Produced by: TSUI HARK.
Starring: CHOW YUN-FAT, DANNY LEE, SALLY YEH, CHU KONG.

Remember this? It was featured very briefly way back in ITF #5. Well since then I've watched this about 20 times, and it just keeps getting better and better! With that in mind I've decided to devote a bit more page space to this classic example of the Chinese action/thriller genre.
The story, as described in ITF #5, is very simple, but at the same time extremely effective. The way the film is put together is also very simple, yet the combination of techniques and plot make this a sophisticated and stylish masterpiece. Every minute of the 110 minutes running time has you gasping at the skill and care that's obviously gone into this production, I mean the settings are absolutely perfect, the music sets the scene beautifully; with every chase and peaceful moment of rest and suspense accompanied with a soundtrack that's most Hollywood Directors would kill for.
Palace pictures were the geniuses who gave us this classic and for some strange reason the BBFC were good enough not to mess around with the bloodshed, leaving the British public to see this in its full unadulterated glory, not that many of them would even pick this up off the video shelf in the first place, or put it back double quick when they realised it was dubbed. Bloody Peasants! They don't know what they're missing! There's more style in the Killer's trigger finger than in any 20 American thrillers you care to mention. There's also more violence! I gave up trying to count the squibs after about 10 minutes, you see every victim of the Killer's deadly trade doesn't just get shot, bang you're dead, it's bang, bang, bang, bang, bang, bang you're blown to bits, and it's mostly in painfully slow, slow-motion.
I could go on about this for ages, in short though it's nothing less than a masterpiece. John Woo is obviously a talent to watch in future, and I'm really looking forward to seeing "A BULLET IN THE HEAD" - his latest offering that looks along the same lines as "THE KILLER" (see still), I don't know if there's a U.K. release planned but I'll keep my fingers and toes crossed until I'm holding a copy in my grubby little mitts. See THE KILLER if it kills you! It's out on sell-thru so why not spend a tenner, you'll regret it if you don't! TOTALLY BRILLIANT!!!!

THE FILM: ***
THE GORE: *
THE STYLE: ********

SPOOKY SPOOKY

Directed by: ?
Starring: ?
All titles in Chinese!

This was covered briefly in ITF #5 as it was shown at BLACK SUNDAY 4. At the time I remember not thinking much of it, but I guess seeing it in the middle of the night didn't help? It really isn't that bad second time around.
The story starts with a guy getting thrown into the sea, way back when? Don't ask me why, he's thrown in by his "master" after hitting the sack with a girl who disappears into a hole? Maybe she's a ghost? Who knows? When he's thrown into the sea he threatens to haunt his killers but we jump forward many years to 1988 and he's still there under the water and pulling people to their death. One such victim is a young girl pulled ashore by the local bumbling constabulary. The official cause of death is accidental drowning, but they're sure it's a "Nix" (ghost or demon).
The whole thing is played for laughs with a coroner called "Queency" what do you expect? Some of it's even quite funny, in a Chinese way!
There's also a liberal sprinkling of traditional stuff too, cos it turns out the girl who disappeared into a hole at the beginning IS a ghost after all, and she's back! This time though she's fallen for the young police constable, and possess's the body of an old friend/neighbour of his to get to him.
This film has been compared to EVIL DEAD, a fact I poo pooed in the my other review, and there definitely is a similarity! There's lots of "Ash"(in EVIL DEAD II) type make-up and a possessed severed hand that flips its protagonists the bird. Also some of the action takes place in the woods. There's even a spike stuck in someone's ankle and wiggled about! On the whole an enjoyable bit of fun, there's no bouncing vampires like I said there was in my other review, but you don't miss them. There's even some gore, WHAT??? Yeah there's a severed head and when the first autopsy is performed by Queency (tee! hee! Love that name!) he pulls the girl's intestines out and puts them in a bucket, Yuck!!!

THE FILM: *
THE GORE: **

CITY WAR

Directed by: SUN CHUNG.
Starring: CHOW YUN FAT, TI LUNG, MARY HON, LO LIEN.

Yep it's good old Chow Yun Fat back again. The guy's a massive star in China, the Chinese version of

THE NEW WOO - BULLET... LOOKS GREAT!



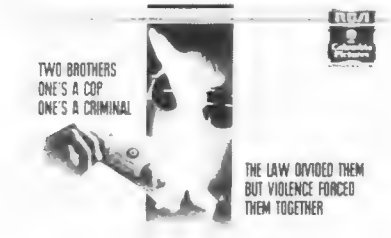
SCHWARZENEGGER I guess? And here he is again! This time though he's on the right side of the law. He's a cop, a cop in a city that's ruled by the gangs. A policeman is shot and Chow and his colleagues are powerless against the gangs because of police procedure.
It's funny, this film is in Chinese with 3 sets of subtitles, 1 of which is English which is okay, but when they are given an order by their boss in the police they have to answer "Yes Sir" in English, and "Thank you", very weird!
Anyway things take a turn for the worse when an old enemy of Ken (another cop and Chow's mate) gets released from prison and is set on revenge for the death of his brother, killed while he was inside by Ken. As soon as he's released he starts hassling Ken. Meanwhile Chow is falling head over heels in love with a nightclub singer, blissfully unaware that she's the girlfriend of the very jealous ex-con.
All these films have so much style, a few Hollywood Directors could do worse than to watch a few of these, they'd probably learn a thing or six? There's not as much violence as you'd expect from the title, and the genre in general, not to say there's none at all, it's just few and far between, until the end that is and the ex-con's men kill Ken's wife and put his son on the critical list, then it is CITY WAR and Chow is after vengeance!
On the whole another twin pistolled Chow Yun Fat classic.

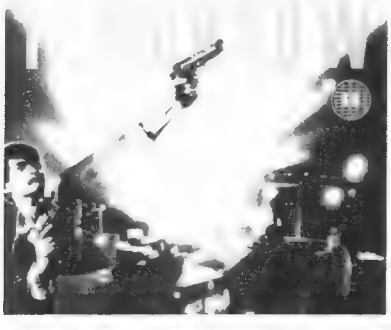
THE FILM: ***
THE GORE: **

A BETTER TOMORROW - 1

Directed by: JOHN WOO.
Produced by: TSUI HARK.
Starring: CHOW YUN FAT, TI LUNG, LESLIE CHEUNG, EMILY CHU.

Yet another classic from the HARK/WOO partnership. These guys could fall in







shit and come up smelling of roses. They make films that hit the spot. Most people who like action thrillers wouldn't give these a second look because they're dubbed, but they knock your "DIE HARD" and "JANGO & CASH" Hollywood tripe into a cocked hat and then eat the hat for breakfast. Maybe they should do a better job of the dubbing, as usually that's the only bad point of these films. Please let them release "A BETTER TOMORROW II & III" over here!
Let's start with #1 first though! It follows 2 brothers; One a criminal the other a cop.... and that's the plot basis. Simple huh? Well it's not that easy obviously; The bad brother is involved in drugs, counterfeit money, gang warfare...you name it! His Cop brother is just graduating police academy and is blissfully unaware of his brothers shady deals. Then their father is killed by a member of the bad brother's opposing gang , the cop realises the truth about his brother and hates him for it. He blames him for their father's death.
Anyway the bad brother ends up in prison, he gives himself up after a deal goes wrong and his business partner (Chow Yun Fat) hits bad times too. They're soon back together though and trying desperately to stay away from their old crook friends, the friends think different!!!
The slow-motion bullet hits come thick and fast in this classic too, with every stiff getting at least 10 bullets. Once again it oozes style from every bullet wound and has a breath-taking ending filled with excruciatingly slow carnage. It's not "THE KILLER", but it's not far off. A classic! Incidentally released UNCUT in the U.K. on RCA/COLUMBIA with a '18' certificate. Be warned though they're pretty scarce! Search everywhere, it's worth it!

THE FILM: ****
THE GORE: **

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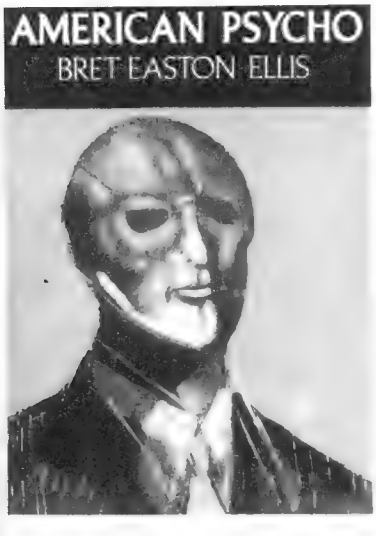
BOOK & PRINTED MATTER REVIEWS

AMERICAN PSYCHO

BRET EASTON ELLIS.
Published by PICADOR.

Wow, what a book! It's mind blowing, believe me, I've been there into the depths of its stomach and spat back out again, breathless.
Prior to its release in Britain the book caused its share of controversy which if nothing else is a sure way of getting it on the best sellers list. Publishers rejected it, women refused to work on it, artists turned down the chance to illustrate the cover and feminists campaigned for a national ban.
Billed by the publishers as a "black comedy", the story follows the life of Patrick Bateman. Young, stylish, rich and full of charm, but lurking behind the facade of a Wall Street Yuppie is one hell of a psycho!! It takes some time to reach its climax, but boy when it does you'd better be ready.
Women seem to be the most favoured for a grisly death, but Bateman isn't fussy, children, workmates, tramps are also high on the list of victims. Bateman is one sick fuck! At one stage he even turns to cannibalism to satisfy his needs, shoving one of his female victims intestines into his mouth(uncooked), which he immediately chokes on. He also drinks the girls blood as if it were champagne and finishes the ritual off by plunging his face into what's left of the stomach. He also takes great delight in sending parts of his victims to his work colleagues by Federal Express. Another unfortunate victim has her lips and fingers cut off, then skinned alive, acid poured over her stomach and genitals and finally stabbed repeatedly in the throat which kills her. Bateman then finishes the night off by having oral sex with the decapitated head.
Unfortunately the book isn't all gore and guts, there are a few chapters in particular which I could see no reason for, unless you're a big fan of Whitney Houston and Genesis.
The book is supposed to be a subtle send-up of the blatant behaviour of the 80's and the pages are strewn with brand names such as Armani, Ralph Lauren and Calvin Klein.
The controversy the book caused in America has followed it to Britain and I can see why, it's a very disturbing book! People are still trying to ban it but it's too late now, the book has already left its mark on the unsuspecting public. There is even talk that there may be a film adaptation. Read these pages for further news!

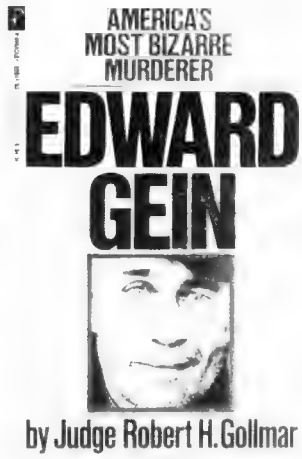
(RHIAN C.)



EDWARD GEIN

JUDGE ROBERT H. GOLLMAR.
Published by PINNACLE.

"Due to legal complications the "official" true story of the Gein case could not be told before now." So says the opening paragraph of this very disturbing book.
I picked this up on a recent visit to London. I'd heard of it before, but I wasn't ready for the impact of this unbelievable volume.
Written by the judge who actually conducted the trial of Ed Gein, it digs in as deep as you could ever really want to go. Not as well written as the other infamous book on Mr Gein - "Deviant" it certainly gives you a massive amount of details that you've never seen before, including the full testimonies of several witnesses and of Ed himself. There's also medical reports, diary like descriptions of visits to the hospital where Ed Gein was held and his home town - Plainfield. It even has a section of Ed Gein jokes that were popular at the time - "they say he was real popular with girls - there were always a lot of women hanging around his place." Boom, Boom!
Without a doubt though the sickest thing in the book is the 8 pages of



Police photographs, okay so most of them are just Ed's house or the local store, but there's 4 pages of stills that will take your breath away! One features a severed head on an old sack and the others various views of Ed's last victim's body hanging in his out-house. Decapitated , split open and gutted like a hunter would a deer - these graphic photographs will stay with you forever, I guarantee it! A very sick little number, but interesting and intriguing never the less!

BLACK DAHLIA

JAMES ELLROY.
Published by MYSTERIOUS PRESS/ARROW.

Looking for something different than your usual horror novel? Look no further. Based on a real unsolved murder that took place in 1947 Hollywood, Ellroy takes the facts and skillfully blends them with fiction to create a novel that is quite simply the best book I've read in a long, long time.
The body of a young woman is found on a vacant building lot - cut in half, drained of blood and with its entrails removed. Officer Dwight "Bucky" Bleichert and sargeant Lee Blanchard are assigned to the case, along with a motley crew of LA homicide dicks. The subsequent investigation leads the partners on a voyage of startling discoveries through the sleazy side of post war Hollywood, taking in everything from prostitution to police corruption. The case of the "Black Dahlia", as the press dubbed her, becomes an obsession for both Bleichert and Blanchard, although for very different reasons. Neither man can rest until the truth is uncovered.
The closest I can get to describing this book is Raymond Chandler crossed with Shaun Hutson on speed. "The Black Dahlia" covers the sort of ground that you wished those old black and white detective movies did; Sleaze, sex and graphic violence go hand in hand with routine police procedure. Ellroy's narrative is gritty, raw and straight forward -

he doesn't mince words. The noir atmosphere of the book is almost tangible, and the plot moves forward at such a pace as to make it unputdownable. An absolute must, I can't praise this book highly enough. This one line says it all: "I jammed the gun into his eye hole and blew his brains out." Read it or weep.

(NICK NEWPORT)

SILENCE OF THE LAMBS

THOMAS HARRIS.
Published by MANDARIN.

"A census taker tried to quantify me once. I ate his liver with some fava beans and a big Amarone."

So speaks Dr Hannibal "The Cannibal" Lecter, psychiatrist, genius, madman and serial killer. Not to mention, er, cannibal. First introduced briefly in Thomas Harris's excellent last novel "Red Dragon", Dr Lecter comes to the fore in "Silence of the Lambs".

Locked away in a maximum security hospital for the criminally insane, Dr Lecter is visited by F.B.C. recruit, Clarice Starling. (The book abounds with silly names, such as Ardelia Mapp, Starling's roommate on campus.) Indirectly, she enlists his help in tracking down a deranged killer known as "Buffalo Bill", who murders his female victims and then flays them, gradually piecing together a girlie suit for himself to wear. Starling is at once repelled, fascinated and more than a little turned-on by Lecter, although on his part, it is not clear whether the fruition of their relationship would involve him screwing, or chewing her. Therein lies the frisson that runs throughout the novel.

"Silence of The Lambs" is a tense, tightly-written thriller and quite unput-downable. Begin it at 11 pm and you'll still be reading it at 3 am, sleep forgotten. The gore, whether hinted at in Harris's matter-of-fact style or graphically described is written equally well. There are flaws. Jame Gumb the "Buffalo Bill" killer (and I'm not really giving anything away because you meet him fairly early on) is never more than ludicrous despite his atrocities. He is depicted as a stereotyped, limp-wristed "queen" of the type beloved by stag-night comedians. He even has a poodle called Precious. However, the fact that he's the least interesting character doesn't mar the suspense in the least. Forget "Cabal" Hannibal Lecter is the new hero of the night.

(MARINA SHAW)

LEATHERFACE

SCHOW, CASTLE & JARVINEN.
Published by COMICO/NORTHSTAR.

Well it was only a matter of time, I guess? Every "cult" film ends up in comic book form sooner or later, or so it seems! You've seen the film, heard the soundtrack L.P. and oggled the stills in Fango' now read the comic strip! Don't get me wrong, there's nothing intrinsically wrong with that, as long as the comic is done really outstandingly well! To do a good comic adaptation is almost as hard as doing a good sequel, or so it seems? People know what to expect so you've got to give them more and LEATHERFACE does just that! There's more gore than the film, more action than the film and generally more to get your teeth into than the film! I must admit to not liking all the artwork but there is some really nice images and the underlying menace of the films seems to be intact.

LEATHERFACE #1 only takes you just past the opening "garage" sequence so they must be planning a shit load of issues! I for one will be there at the front of the queue waiting for LEATHERFACE #2. Not half bad.

SPLATTER

VIGIL, PONS, COOPER, BURWELL.
Published by NORTHSTAR.

Ever wonder what happened to "FAUST"? Well one of the illustrators has popped up in SPLATTER.

I don't know anything about this, it just turned up at my local comic shop and begged me to buy it as I passed on my way to the Fango' section.

The format consists of 4 separate stories - #1 No title, but same artwork as FAUST, #2 BRAINSTORM, #3 STRANGE TASTE IN FOOD & #4 A WITCHES TALE: A ROSE IN THE HEATHER. All of which are an entertaining read, although I personally didn't like the artwork/style of #3, it's okay but nothing near as good the other 3.

The comic is black + white and so not as gory as "LEATHERFACE", saying that though they seem to get away with a lot more if it's B + W rather than colour. There is a nice colour cover though, so that helps. A nice monochrome read on the whole and well worth a look if you're a fan of horror comics? Spiffing old thing!

TOXIC AVENGER

VARIOUS ARTISTS & WRITERS.
Published by MARVEL COMICS.

On the other hand this is the biggest piece of doggy doo to ever hit paper! I mentioned in previous issues that they planned to do a comic book version of TOXIC AVENGER, but now I wish I'd kept my mouth shut, it might have gone away, no such luck! Here it is large as life and twice as boring. I mean Toxie on Marvel, what next? It doesn't even look like THE TOXIC AVENGER,it's more like THE INCREDIBLE HULK'S little brother. The only real give-away is the mop, and he doesn't wield that with the same gusto as he does on celluloid. It's a pity they have to do this to what started out as a truly original super-hero.

Basically it's exactly what you'd expect from Marvel and no more. If you're a Marvel fan you've probably seen it all before but don't care? If not then avoid this like the plague!

KILLING FOR COMPANY

BRIAN MASTERS
Published by CORONET.

If you are interested in any way by the tangled mind of the serial killer (Steve, listening?), then this is a book you have to have. Based on the case of Dennis Nilsen, the notorious London homosexual killer, this epic tome takes us further into the mind of a mass murderer than we have practically ever gone before. Nilsen killed fifteen young men in the space of only a few years, whilst holding



down a respectable job with the DSS. It was a double life that eventually took a heavy toll on him and he was fingered by pieces of flesh in his drain which had not been carried away after he flushed them down the toilet.

Nilsen doesn't come out as a raving, wide-eyed psycho, but instead as a sad, lonely individual who killed because he didn't want his one night stands to leave him. Ever. Nilsen is the Morrissey of the serial killer world, and you can just as easily imagine him humming along to "Hand in Glove" by The Smiths (and the lyrics would fit too - "I know my luck too well / I'll probably never see you again") as crooning "I need to kill" by Macabre or "Serial Killer" by The Serial Killers.

But seriously, Nilsen proves himself to be an intelligent (if somewhat fucked-up) individual, and his own poignant and melancholic poems and essays are liberally sprinkled throughout this indispensable book. Nilsen himself believes that he was almost possessed when killing (but not by demons as in the "Son of Sam" case), and his writings would almost back this up. He goes from writing maudlin half-poetry to describing in great detail (in his own handwriting) how to dismember a corpse to chilling sketches of half-bodies and strangled youths. You actually end up feeling sorry for Nilsen, an unloved individual who found companionship in his own warped way. An excellent book. By the way, anybody out there have any in-depth documentation on Peter Kurten, the 'Vampire of Dusseldorf', the world's first punk? Now there was an evil bastard for you...but I'll leave you with a final word by Nilsen on the ethics of getting rid of a corpse: "The victim is the dirty platter after the feast and the washing-up is a clinically ordinary task." How can you fault someone who uses the euphemism "washing-up" when he means 'slicing up and flushing the bits down the bog'? I rest my case.

(GRAHAM RAE)

COMIC CUTS!

Since a lot of fanzines and a few of the so called "quality" horror magazines run regular features on comics, we here at ITF, who consider ourselves to be on the cutting edge of fanzinedom, thought it about time we cast our bloodshot eyes over a selection of different titles. So, welcome to the first occasional series where I shall be telling you what's hot and what's not in the exiting world of comics.

Down to business. This is a horror fanzine, and I assume that the majority of you out there in readerland are interested in horror related products? So I'll start by running through some of the genre related titles gracing the shelves of your local comic emporium.

Clive Barker may have dropped from the public view after the poor reception of "Nightbreed", but as far as comics are concerned, he's everywhere. TAPPING THE VEIN (Eclipse comics). So far up to issue 3, consists of adaptations of Barker's short stories by different creative teams. Personally, I prefer the stories in their original text format, but nonetheless, it is interesting to see how others visualise Barker's prose. The highpoint of the series so far is British artist John Bolton's visually stunning adaptation of "In The Hills, The Cities". Needless to say, "Tapping The Vein" is essential for Barker fans. HELLRAISER is an anthology series published by Epic comics that deals with the cenobite mythos created by Barker in the "Hellraiser" movies. Andy Morris told you all you need to know about this series in ITF #5, so let me just add that it's a well produced and entertaining read that shows other people can tell good cenobite stories besides Barker. A trade paperback collecting the first couple of issues should be available as you read this. NIGHTBREED, also published by Epic, is a monthly series that has adapted the movie and gone on to tell new "Breed" stories. Dodgy artwork and flat writing make this one for diehard Barker enthusiasts only. In other Barker news; SON OF CELLULOID has been released on Eclipse (see review in ITF #6) and Epic are planning an adaptation of Barker's novel "Weaveworld".

Northstar is a small independent company that specialises in horror comics. FAUST, their most notorious title, features a psychotic who is a cross between Wolverine and Batman, a black mass every other issue and a couple of retarded heavies who butt-fuck each other in their spare time. A lot of extremely graphic sex and violence seems to be the raison d'etre of this title - issue 5 is particularly disgusting. The artwork is great, but the lacklustre script leaves you feeling that the writer is just giving the artist an excuse to draw lots of big dongs and snakes crawling out of snatches. If you're into mindless sex and violence, you'll enjoy Faust, but recent custom seizures and comic shop raids have made it pretty difficult to come by. Happy hunting.

Northstar also publish CHAINGANG, featuring a slobbish, overweight psycho, and a LEATHERFACE comic (see "Book Review" pages, this issue!). Again, these titles are pretty difficult to come by, but if "Faust" is anything to go by, you're not missing much.

The absolute cream of the crop comes from TABOO, currently on its fourth issue. Published and edited by noted horror critic and ace artist Stephen Bissette, "Taboo" is a quarterly anthology book that is undoubtedly one of the best horror comics on the market. Number 4, a particularly weighty volume,contains contributions from such comic book luminaries as Neil Gaiman, Charles Burns, Alan Moore, Charles Vess and Mike Hoffman. There's even a story by the video watchdog himself, Tim Lucas. What makes this issue so essential to all horror buffs, however, is the first English language publication of "The Eyes of The Cat", the first collaboration between French comic art genius Moebius and cracked Chilean movie auteur Alexandro Jodorowsky. As well as this stunning piece of work, there is interviews with both Moebius and Jodorowsky, and as an added bonus, underground artist Spain Rodriguez's 4 page adaptation of Jodorowsky's epoch - making movie, EL TOPO. Do everything possible to get hold of this issue of Taboo, and pick up the previous 3 volumes while you're at it. You won't regret it.

Finally, let's take a look at D.C.'s clutch of "mature readers" titles. SWAMP THING, the title that changed the face of comic book horror under the guidance of writer Alan Moore back in the mid 80's, has been very poor of late. Writer Doug Wheeler has been churning out some insipid, prose heavy stories recently, and artist Mike Hoffman, though hugely talented, just isn't the right man for this particular book. As luck would have it, though, a new creative team is on the horizon. Acclaimed horror novelist Nancy A. Collins is taking over the scriptwriting chores, and Bill Jaaska is taking over artistic duties as of issue 110, which should



be on sale as you read this. Let's hope that this much needed injection of new blood will help regain "Swamp Thing" its former glory.

Scriptwriter Neil Gaiman is the most talented comic book writer since Alan Moore, and SANDMAN proves it. The title character is Morpheus, all spiky hair and pallid skin, who happens to be ruler of the dream world. Gaiman's stories focus mainly on the Sandman's involvement with normal people, and the effect this has upon their lives. It is an indication of Gaiman's talent that Morpheus hardly appears in some of the best stories, and that the supporting characters are better developed than most leading characters. Morpheus' gorgeous gothette sister, Death (yes, THE death!), is one of the most popular and memorable characters in comics at the moment, for example.

Gaiman's clarity as a writer is a blessing; his unadorned, poetic style is infinitely more readable than the dull, heavy prose that seem to inhabit most other "mature" titles. This, combined with some beautifully atmospheric artwork from the likes of Kelly Jones and Mike Dringenberg makes "Sandman" probably the best comic around at the moment, let alone horror comic. Literate and consistently satisfying, Sandman is unlike anything you've ever read before. It's still difficult to believe that this is just a comic.

HELLBLAZER, under the new writer/artist team of Garth Ennis and Will Simpson, has finally found its direction again. Previous writer Jamie Delano had been trying to recapture the excellence of his first 20 or so issues, but was succeeding only in producing confusing stories bogged down with lots of metaphysical warblings and purple prose. Enter Ennis and Simpson, both native Northern Island boys, and BANG! Their first 3 issues have been more engrossing, entertaining and exiting than the last 20.

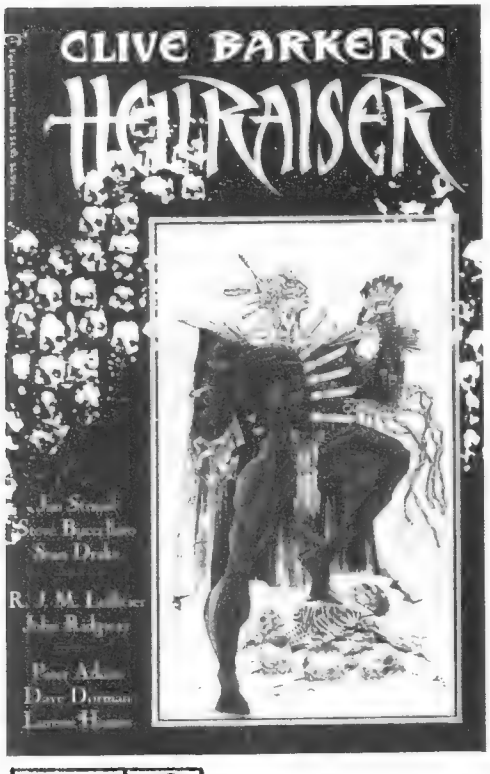
Under this new creative team, John Constantine, the chain-smoking, trench coat wearing occult investigator (for want of a better description) has discovered that he has terminal lung cancer. Due to the fact that Constantine's soul is damned to hell, and especially due to the fact that he tricked a particularly nasty demon into drinking Irish Stout composed of holy water, Constantine is pulling out all the stops to find a cure, occult or otherwise. Great stuff, and it looks like it's going to get better. Issue 44 should be out by now.

Brief mentions must go to SHADE THE CHANGING MAN and DOOM PATROL. Pete Milligan and Chris Bacchalo's shade ranges from average to excellent. Bacchalo's artwork is stunning, and the recent storyline dealing with Shade and serial killer Troy Grenzer fighting for control of the same body had its moments, but Milligans scripts are generally a tad too pretentious and self indulgent. Grant Morrison's Doom Patrol is also wildly self indulgent and extremely weird, but Morrison's brand of lunacy is a lot more accessible and entertaining than Milligan's weirdness for weirdness sake. The most recent issue of this almost indescribable title (no 45) see's a musclebound, steroid driven contract killer known as "The Beard Hunter" continue his war on facial hair. However, after he accepts a contract on Niles Caulder, the bearded and wheel-chair bound leader of the Doom patrol, he may of just met his match. Pretentious self indulgence or insipid genius? You decide. Personally, I think it's wonderful. Try this if you fancy something very, very different.

Well, that's it for this issue. In future issues, I may look at some non horror titles and some of the legendary titles of the past. Then again, I may not. You'll just have to wait and see.

(NICK NEWPORT)





RECORDS GARAGELAND

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SOUNDTRACK REVIEWS

EVIL TRACKS

Music by: CLAUDIO SIMONETTI.
Label: OST. ITALY 1991.

After the 1982 Tenebrae album Simonetti left Goblin to start a solo career, since then the name of Goblin has turned up on two soundtracks. In 1984 he teamed up with former Goblin man Fabio Pignatelli to score Phenomena (Creepers) and they used the name Goblin for the album. Then in 1989 Pignatelli used the name again to score the Church.
This C.D. is a compilation of four soundtracks in one. Six tracks from the films Demons, five from Nightmare Beach, five from Rage (U.K. title: Primal Rage) and seven tracks from Ruggero Deodato's Love Threat.
The cover is the same as the video cover to Primal Rage, on the inside is a picture from Demons and a short article on Goblin/Simonetti. As for the music; it's what any Goblin fan would expect, just brilliant! The first track is the very catchy main title from Demons followed by "Killing" which was played about a dozen times during the film. The whole disc is a mixture of electronic and rock music, one minute it's heavy guitars and then it's melodic keyboards, there is only one vocal track which is very good and sounds a bit like Blue Oyster Cult. This C.D. is a must for all Goblin fans and collectors of horror soundtracks alike. Buy or Die!

(LEE CLARK)

HALLOWEEN

Music by: JOHN CARPENTER.
Label: VARESE SARABAND 1990.

Yes I know a lot of you will already have this soundtrack, but this new 'Digitally Mastered C.D.' is so much better (and clearer of course). The two stand out tracks on the C.D. are 'The Halloween main title' and the brilliant 'Meyer's House'. This score is the best from any Carpenter film, and if you have not got it then I can highly recommend this new version.
The Halloween soundtrack is one of those soundtracks which often crop up in the classified ads as wanted.
The best place around to get hold of soundtracks is 'MOVIE BOULEVARD', 5 CHERRY TREE WALK, LEEDS, L.S.2. 7.E.B. Their monthly catalogue always has a good selection of C.D.'s and records by artists such as Carpenter, Chris Young, Goblin, Tangerine Dream, Goldsmith, Pino Donaggio and loads more, why not drop them a line and tell 'em IN THE FLESH sent you!

(LEE CLARK)

MIRACLE MILE

Music by: TANGERINE DREAM.
Label: PRIVATE MUSIC 1989.

Well I still haven't seen the bloody film, but if the reviews and the music are anything to go by then it's going to be a cracker! Starting off with the moody 'Teetering Scales' we move through slow and melodic pieces such as in 'Julies Eyes' and 'Running out of Time' and some very heavy and powerful tracks like 'After the Call' and 'If it's all over'. If you haven't heard any Tangerine Dream scores then this could be a good place to start.
Since the article on Tangerine Dream was published in ITF #5 a new studio album has come out 'Melrose' and also I've come across more films with a T.D. soundtrack - 'Tonights the Night', 'The Man inside Nightmare City', 'Deadly Care', 'Rainbow Drive' and 'Ninja'.

(LEE CLARK)

THE KILLER

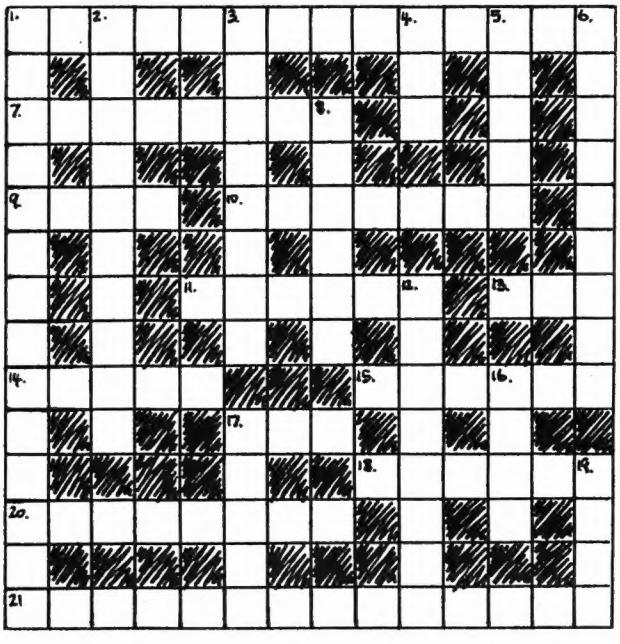
Music by: LOWELL LOWE.
Label: ? (CAN ANYONE HELP?)

With a distinct lack of decent soundtrack L.P.'s around at the moment, I've decided to rant on about the wonderful music that accompanies my favourite film of the moment.
THE KILLER as well as being one of the most stylish films ever made, also possess's one of the best soundtrack's I've heard in a long time!
Written by a person who's name I'm unfamiliar with; LOWELL LOWE he captures the mood and pace of the film beautifully.
From the opening title sequence you know you're ear-drums are in for a treat! I must admit to never being a big fan of Chinese music, but this film really opened my eyes, or should I say ears! The song the girl sings in the nightclub, before she's blinded, is absolutely brilliant, top 10 stuff! As for the rest of the soundtrack; it's not so Chinese sounding as the girls song, but as I said suits the film down to the ground, with tracks ranging from solo synthesizer/piano ballads to driving rock guitar for the chases. Brilliant just like the film!
HELP! HELP! HELP! HELP! HELP! HELP!
Does anyone know if there's a soundtrack L.P. of "THE KILLER"? And if so where can I get one?



PRIZE

GROSS-WORD



ACROSS.

1) NEW BRET EASTON ELLIS BOOK (8,6)
7) TERMINATOR RIP OFF FROM 1984 (8)
9) BLOODSUCKING JOEL (4)
10)MEDIEVAL HOBBY OR PART OF AKA FOR 9A FILM (7)
11)SEE 8 DOWN (6(6)
13)KEEN HELLRAISER WORKER (3)
14)FIRST PART OF 1973 STORY OF BIG ANTS (5)
15)BRITISH FILM FROM 1972 STARRING ROBERT POWELL (6)
17)BLOOD ISLAND'S DOCTOR WAS (3)
18)ACTION DOUBLE PACKED WOO (6)
20)MONSTER OR MAN IN A RUBBER SUIT? (8)
21)KENJI MISUMI FILM FROM 1972, ON VIPCO (6,8)

DOWN.

1) D'AMATO, AKA "THE GRIM REAPER" (14)
2) THE WEIRDEST LYNCH TO DATE? (10)
3) THE DIRTY LAKE HAD ONE (8)
4) OFFSPRING OF 20 ACROSS? (3)
5) DRACULA, FRANKENSTEIN, THE MUMMY ETC... THEY HAD ONE (5)
6) 1969, CLASSIC VINCENT PRICE (6,3)
8)+11A)FIRST SAVINI THEN WITCHES (6(6)
12)DARIO TRIES A BIT OF BALLET SCHOOL - EASY!! (8)
16)THE START OF JODOROWSKY'S ACID TRIP! (4)
17)MORE DARIO, THIS TIME IT'S AN ITALIAN TOWN (5)
19)RAMONES HAD A ROAD TO IT? OKAY SO IT'S NOT HORROR! IT'S A BLOODY GREAT L.P.!! (4)

ANSWERS TO LAST GROSS-WORD.

ACROSS.

1)TOXIC AVENGER.7)OPERA.8)THEATRE.9)wild AT heart.
10)THE BLOB.14)deep RED.15)FEAR.16)DEATH.18)WILD at heart.19)CLAW.20)B.C.22)TREMOR.24)OGRE.26)TRIO.
28)DEEP red.29)CRAVEN.30)TEAS.

DOWN.

1)TROLL.2)X-CERT.3)CRATE.4)VITAL.5)EATERS.6)DEAD AND BURIED.11)HARDWARE.12)BAVA'S.13)BAD.15)FACES.
17)wild at HEART.21)WOODS.23)MOON.25)TOR.27)RUE.

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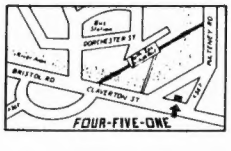
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THE PRIZES

It's time to get your brains out of the cupboard again, it's another ITF gross-word! This time though the prize is a real corker, even if I do say so myself! You see when I send out copies of ITF to shops they're usually on a S.O.R. (Sale Or Return) basis. With that in mind you may be one of the **FIVE** lucky people to win **IN THE FLESH #1** cos I've just had 5 returned! No they're not the original full colour cover version, but the very last of the second issue. All you gotta do is fill in the grid and send it (or a photocopy) to the usual place by 31st AUGUST 91 to stand a chance. Jump to it!!

LAST ISSUE'S WINNERS.

N. HERWIN, NORWICH. STEVE JUDGE, SURREY . GLYN WILLIAMS, DERBY. MARTIN MEEKS, HIGH WYCOMBE. MICK SLATTER, SUSSEX.

THE BACK PAGE

STOP PRESS *** STOP PRESS *** STOP PRESS *** STOP PRESS *** STOP PRESS *** STOP PRESS *** STOP PRESS *** STOP PRESS *** STOP PRESS *** STOP PRESS *** STOP PRESS *** STOP PRESS

IN THE FLESH at CANNES

Genre films on the market in all stages of production include THE NAKED LUNCH - Cronenberg is filming his own translation of William Burrough's book because "a literal translation would cost $400 million and be banned in every country." This epic starring Peter Weller is due U.S. release early '92. The Stephen King short story THE LAWNMOWER MAN is in pre-production. Henenlotter's BASKET CASE 3 - Belial and girlfriend Eve have a dozen babies. HELL ON EARTH: HELLRAISER 3 - Pinhead wants the puzzle box destroyed and ends up falling in love (!). Paul Bartel's DOG EAT DOG - a murdered wife is reincarnated as a dog to haunt her husband and his lover. Troma's SGT KABUKIMAN NYPD roamed the steps of the festival hall during the screening of Guilty by Suspicion; other Troma delights include CLASS OF NUKE'EM HIGH 2: SUBHUMANOID MELTDOWN, WIZARDS OF THE DEMON SWORD, DEAD DUDES IN THE HOUSE, CHOPPER CHICKS IN ZOMBIETOWN etc... Debbie Harry stars in the sleazy INTIMATE STRANGER. Robert Englund in TERROR OF MANHATTAN. CHILDREN OF THE CORN 2 - subtitled either "The Reawakening" or "Deadly Harvest". THE NUTTY NUT with a screenplay by Sam Raimi, Scott Spiegel and Bruce Campbell. Argento and Soavi's THE SECT. THE GERMAN CHAINSAW MASSACRE. Killer scarecrows in DARK HARVEST. Another dream killer in KINETIC NIGHTMARE. Forry Ackerman appears in NUDIST COLONY OF THE DEAD. Lucio Fulci's DEMONIA (see review on page 34?). Peter Jackson is making two versions of BRAIN DEAD to satisfy strict censors. It claims to feature the first zombie baby. Jackson has also completed two more scripts; THE WARRIOR SEASON - an ultra violent kung-fu western, and BLUBBER HEAD. Sequels galore - HIGHLANDER 3: THE MAGICIAN, PUNISHER 2, PUPPET MASTER 3 Sean Cunningham's HOUSE 4, SCANNERS 2: THE NEW ORDER, SCANNERS 3 - THE TAKEOVER, STEPFATHER 3, WITCHCRAFT 3 + XTRO 2.

(DAVE GREGORY)

GORE GORE GIRLS has finally been given an official European release! No it's not in the U.K., but you knew that didn't you? It's in Germany. The country that is lucky enough to already have such H.G. Lewis gems as: COLOUR ME BLOOD RED, WIZARD OF GORE & THE GRUESOME TWOSOME freely available has really hit the jack-pot. VIDEODROM/KONG/SHOCK/DEBIL release, it's a fully UNCUT print, in English with NO subtitles. The print is superb too! Makes you want to spit! Anyway for more information write to: VIDEODROM MAILORDER, ZOSSENER STR 20, 1000 BERLIN 61, W-GERMANY. (They cost £29.95 each.)

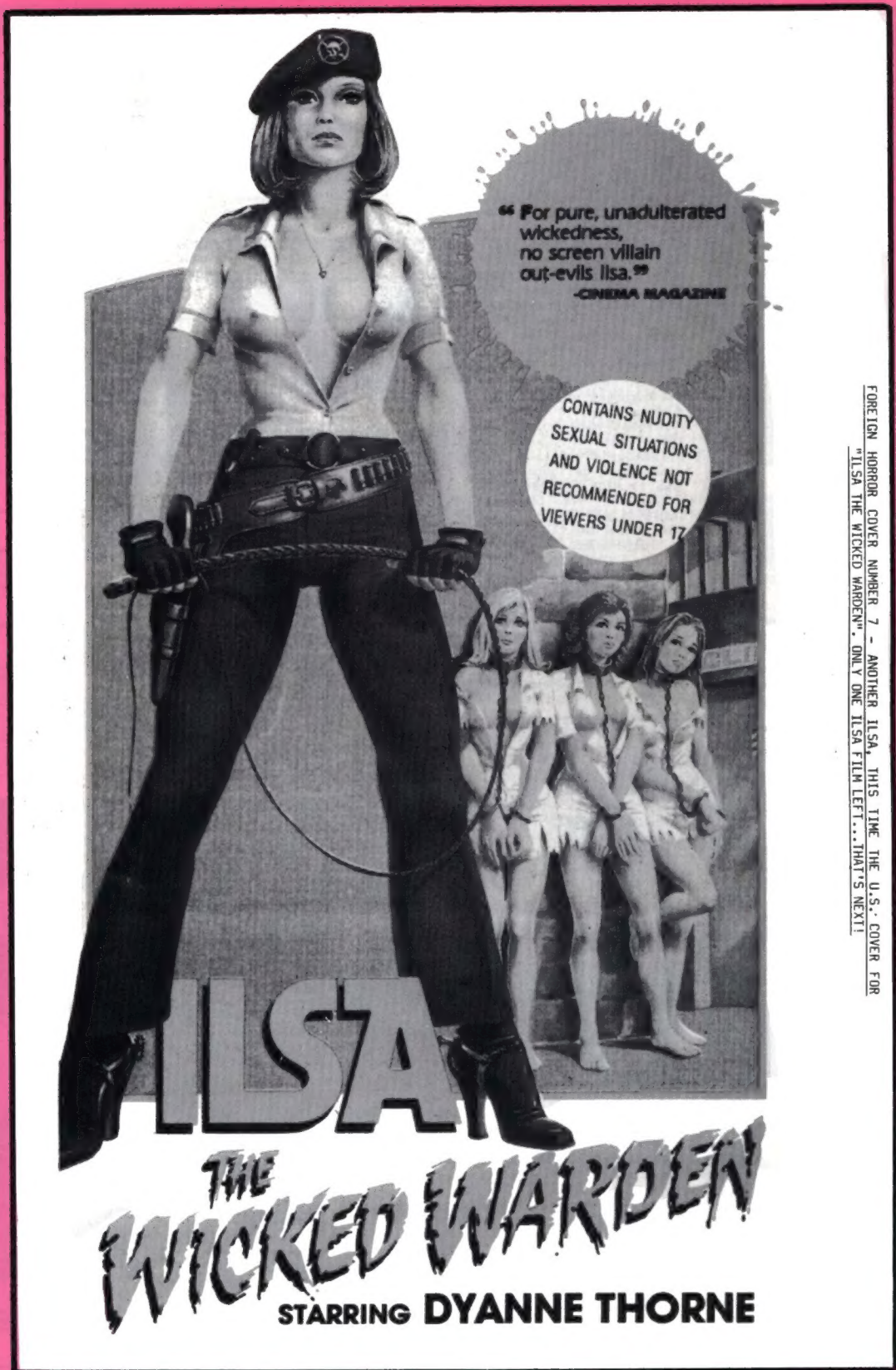
DEADBEAT AT DAWN has also just been released in Germany, also UNCUT and in English with NO subtitles. This time though by ARTWARE. From the same place you can also get a collection of JIM VAN BEBBER shorts and adverts on a tape, including; CHUNKBLOWER ad, CHARLIES FAMILY ad' and ROADKILL; a brilliant and very nasty short film by J.V.B. For more info' write to: ARTWARE, UWE HAMM-FURHOLTER, TAUNUSSTRABE 63-B, D-6200 WIESBADEN, W-GERMANY.

BETTY PAGE fans will be glad to know that "CULT VIDEO/EPICS" in Amsterdam are releasing a compilation video that includes lots of Betty's best bits. The fetish and exotic dance pin-up girl of the 50's struts her stuff in various short films shot by IRVING KLAW. For more information write sending an I.R.C. to: CULT EPICS, P.O. BOX 55670, 1007 ND AMSTERDAM, HOLLAND. Watch out for the guys at customs though!





cheers Steve C.



FOREIGN HORROR COVER NUMBER 7 - ANOTHER ILSA, THIS TIME THE U.S. COVER FOR "ILSA THE WICKED WARDEN". ONLY ONE ILSA FILM LEFT...THAT'S NEXT!

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